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MUNI AFTER DARK. **PAGE 7**

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PAGE 40 AND 44

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BY RACHEL SWAN

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PICKING FRUIT ONLINE

Reading way into what the grocery store has come to represent: The grocery store is now only for the rich or those with food stamps, everyone else has to find another way: churches, hunting, growing your own, barter, rob and steal, traffic drugs ["The Amazing Disappearing Supermarket," Anna Roth, feature, 8/14].

THECRUD

BLOG COMMENTS OF THE WEEK

Show needs to go back to its roots: I suspect it's too much to hope that the show will also return to its original casting roots and feature interesting young adults who are doing interesting and productive things ["*The Real World Returns* to San Francisco," Mollie McWilliams, the Exhibitionist, 8/16]. I hate the worthless, parasitic douches who are on the show now. **BRINGBACKJUDD**

Reader sees the silver lining in firing: In all honesty, 20 years is a long time to be doing anything ["KMEI DJ Chuy Gomez Loses Job After 20 Years, Bay Area Rap Fans Pissed," Ian S. Port, All Shook Down, 8/16]. Maybe it's time for a change. This guy will

get something even better for sure. Twenty years of anything on a résumé means a person is a shoe-in for an even better job. Progression never hurt anyone.

BERTDIVIETRI

Another Chuy Gomez fan mourns the loss of his voice on KMEI: This is actually a crime. Chuy Gomez has been a positive influence on all kinds of people, for years, and then to be kicked to the curb? It's so wrong. I know he will continue to reach out to his fans whenever he winds up next; Chuy is loved. **BETTYWYREN**

Woody Allen movie isn't supposed to cater to locals: Not sure Joe Eskenazi gets it ["*Blue Jasmine* Could Have Been Filmed in Front of a Blue Screen of San Francisco," the Exhibitionist, 8/15]. No worries, it's not

easy to get. Maybe he was thinking the movie was going to be a San Francisco version of *Where's Waldo?*, with Eskenazi and his friends as Waldo. It's a movie, not an affirmation. **JEFTI**

The pricks of the road drive many vehicles: I remember when people used to say that

Volvo drivers were terrible ["Confirmed: BMW Drivers Are Total Pricks," Erin Sherbert, the Snitch, 8/14]. I think Prius took over that slot. **SPINNERCHICK**

Not everyone saw people behaving badly at Outside Lands: Well, I was there and I was absolutely blown away by how nice, friendly, sweet, and considerate people were ["Outside Lands Brings Out the Worst in People," Erin Sherbert, the Snitch, 8/12]. My love affair with S.F. only strengthened. **ELISA R.**

Revisiting a popular pop artist: Great article; it brought me back to my youth ["1960s Icon Peter Max Talks Art, Music, and His Outside Lands Poster," Jonathan Curiel, All Shook Down, 8/9]. So cool that he designed the 2013 Outside Lands poster! Thanks for writing it! **SZCONDONI**

Letters Policy

We welcome letters to the editor via mail, e-mail, or fax. Letters may be edited for length and clarity, and must include your name, address, and daytime phone number (for confirmation only). We prefer letters intended for publication to be 250 to 350 words in length.

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TITS AND ASH

Why weed sites cater to the male gaze.

BY RACHEL SWAN

When six frustrated pot entrepreneurs got together to launch TheNug.com, an Oakland-based site dedicated to “weed, women, and other important stuff,” they thought they’d stumbled on an Internet gold mine. Who knew that weed sells better when it’s accompanied by pictures of hot naked women? And who knew that, by larding a website with boob pictures, it’s possible to jack up traffic and maybe even yank your product from the snowy hinterlands of the Internet?

Everyone did, apparently. Including Nug content curator “T Bone,” whose most recent Nug article discusses the objectification of women — or rather, innocuous, bikini-clad promo girls — at cannabis events. In fact, cannabis sites have a long history of pandering to the so-called “male gaze,” trying to hook readers in with nude model pics that have no apparent connection to the product at hand.

That actually makes very little sense, says “PMad,” co-founder of a San Francisco site called GGDub, which touts itself as more progressive and woman-oriented than most of its competitors. When you think about it, he says, weed is just like lavender. It’s a light, feathery herb; feminine, even.

Yet most weed sites seem unapologetically tailored for a male demographic: boob slideshows, bikini chicks, inane action-fig-

ure cartoon shows featuring characters like The Nug’s “Master Kush.” PMad blames their advertising model. Since Google AdSense prohibits sites that sell drugs or drug paraphernalia, weed sites have long had to use alternate avenues, he says. Many of them courted porn advertisers because they occupied the same taboo zone.

“Adult Friend-Finder, or any of those types of ads — they’d always accept you,” says PMad.

But it doesn’t have to be that way, he says. When PMad ceded day-to-day operations of GGDub to his wife, she helped add many feminine touches, including a “weed-

tiquette” video cribbed from *Vice Magazine*, and a Health & Living section with posts on breasts — advice about them, rather than pictures of them — and a recipe for vegan chocolate mousse. Even the web fonts seem softer, girlier, and more pastel-colored than they are on other sites. There are photos of girls, but they’re less overtly sexualized than The Nug’s, even, nearly, artistic: Shots of women smoking from bongos, close-ups of buds, smoke tumbling from mouths. The focus is different, more relevant; here, the pot is the porn.

Granted, the acronym “GGDub” is a reference to the “Girls Gone Wild” franchise. PMad says their site began as a spoof on 420 Girls, a 20-year-old webzine featuring 15,000 pictures of naked girls smoking weed (updated weekly). He and his wife got serious after they started receiving fan mail and submissions from female readers — not just girls looking to start a nude modeling career, he says, but actual real-life potheads with a keen interest in pot paraphernalia. It turns out there’s plenty of them.



Parking on the Head of a Pin

An app that miraculously finds a spot.

Evidently, rideshare start-ups — or “Transportation Network Companies” per the new patois — aren’t the only businesses to benefit from an impending BART strike. A Santa Monica parking directory service picked this moment in commuter hell to launch its new smartphone app in San Francisco, ParkMe: Users punch in their location and find the closest and cheapest available parking, be it hourly garage or metered space at a curb. Founders Sam Friedman and Alex Israel spent years developing a comprehensive local parking database, dispatching their team of engineers to map out every single spot.

Discovering such a sacred thing as the number of parking places in San Francisco sounds not unlike the riddle of angels dancing on the head of a pin; thus far, they’ve found 129,000 spots. Such knowledge could affect the \$113 million in annual parking citation revenue.

The SFMTA’s deputy director of transportation planning and sustainable streets, Tim Papandreou, says that while parking efficiency apps could help get drivers into spots quickly, they also might encourage people to drive more often. Then we’ll need an app that counts the number of urban planners going slowly mad. **R.S.**

The Plot Thickens

The beached Burning Man bus in Nevada has a cinematic past.

Not quite a year ago, a crippled 60-foot Muni articulated bus was hauled to Smith & Tobey 24-hour Towing. Muni buses break down all the time — but this was different. Smith & Tobey is in Wadsworth, Nev., 250 miles from the nearest Muni diesel repair facility.

The bus, says proprietor-turned-bus-landlord Carmen Tobey, was dropped on his property “shortly after Burning Man,” where it served as the “PlayaPillar.” It is now shortly before Burning Man again, and the bus rests there still (Tobey can’t recall how many times its San Francisco owner has re-upped the \$100-a-month rent, but this was originally slated to be a 30-day deal).

In the past week and change, cars full of people Tobey and his wife, Madge, presume



are ferrying Burning Man-types — “They’re completely packed and very dusty,” she says — have started disgorging their passengers in front of the white-and-orange bus for photo opportunities.

A snapshot of a San Francisco bus still bearing its 14-Mission marquee incongruously ditched in a remote Nevada Indian reservation is worth taking. But there’s even more here than meets the eye. This is, perhaps quite literally, a movie star gone to seed.

Muni knew little about Bus No. 6090 other than that it was sold to an unknown buyer in the late 1980s. But Tobey says its owner, whom he has never met and whose name he cannot recall, made an offhand ref-

erence about the bus’s star turn in the film *The Italian Job* (a claim also made on playapillar.com)

That forgettable 2003 movie starred Mark Wahlberg, Charlize Theron, and Edward Norton, but was, essentially, an excuse for the aforementioned stars’ stunt doubles to zip around in Mini Coopers. And, sure enough, during one of many chase scenes, there it is: an orange-and-white articulated bus being towed through a parking garage, forcing Wahlberg to swerve his Mini.

While the bus’s 15 minutes required its distinctive Muni “worm” insignia and vehicle number to be whitened-over, the same Microsoft ad is visible on the left side of both



No Hollywood ending here.

the movie bus and the decomposing Nevada bus. Certainly the vehicle has aged no worse than *The Italian Job*.

Tobey says the bus’s rent is paid up through the end of September. And if its owner wants to move it beforehand — he’s supposedly hired a mechanic in nearby Fernley, Nev. — Tobey pledges he’ll refund the difference. If and when that day comes, he’ll have mixed feelings.

“Yes,” Tobey says with a laugh, “I will miss it.” **JOE ESKENAZI**

SLEEPLESS TRAIN

Muni idles its rail vehicles all the livelong night.

A Muni operator's job entails driving the vehicle from Point A to Point B — but it's still a decent thing to thank him or her when you disembark.

The Muni system's job entails not needlessly idling its buses for hours on end, which wastes fuel, wears down the machinery, and violates many laws. In June, however, we revealed that Muni was doing just that. Damning city audits had triggered front-page excoriations about idling buses all the way back in 1996, and internal critics had been slamming the practice since the Reagan administration. And yet the buses idled on, for decades.

Rather than fire up vehicles as needed, Muni's undermanned, overworked garagemen simply started them all at once. This has the downside of being incredibly wasteful, dirty, and illegal. But it made it easier to adhere to Muni's pullout schedule without hiring extra garagemen. So that's what they did.



Mike Hendrickson

The day after our article, however, Muni issued a directive stating that, this time, it would clean up its act.

It has.

Bay Area Air Quality Management District inspectors have subsequently visited diesel yards in the predawn hours, and found no wrongdoing. So, thank you, Muni. Thank you for doing your job.

You can read your watch by the lit trains at the Muni Metro East Facility. It was getting on 3 a.m.

The antidote to the wasteful, dirty, and illegal stuff, per Muni's June 20 memo, was to toss more management at the problem. These supervisors, claims the transit agency, will rein in the front-line workers who cut corners.

So far, so good. But this wasn't a scenario created by Muni's lowest-level employees running amok. Quite the opposite: Idling those buses was a longstanding top-down policy promulgated by generations of Muni higher-ups. Everyone affected by the June memo was well aware of the situation and had been for years, if not decades.

Idling buses is a problem, but it's also a symptom. It's an indicator of an agency in which old policies addressing the shortcomings of long-since-scrapped vehicle systems are still in use. These "solutions" rely on cheap and plentiful fuel and place expedience above quaint notions of environmentalism or even environmental regulations.

This problem persists. And you don't need a flashlight to find it.

It's 3 a.m. at the corner of Geneva and San Jose, and the entire place glows like a Christmas tree on fire.

Every last train or trolley car in both the Cameron Beach and Curtis Green yards, which straddle Balboa BART, is fully lit and loudly idling. The trains' air-conditioning systems are likely engaged, as compressors periodically emit loud, chainsaw-like bursts, scaring the hell out of anyone wandering by at this ungodly hour.

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PAINT. DRINK. HAVE FUN.

Sleepless Train from p7

find scores of light-rail vehicles idling in the predawn hours. Again, every last train car is fully lit, humming, and buzzing. The yard glows like a landing beacon for otherworldly visitors.

But there's nothing otherworldly here. This is business as usual.

Muni spokesman Paul Rose says that the trains were all lit because they must be powered up in order for maintenance to take place. Fair enough: It's challenging to fix things in the dark. Yet, during lengthy periods of observation at all three yards, no maintenance was observed. What's more, it makes little sense to fire up every last train in order to fix however many are being worked on (and then fail to turn them off).

Rose responds that there simply isn't enough time to power down the trains between the last one arriving in the yard at perhaps 2 a.m. and pullout commencing two hours and change later.

Muni's spokesman is a decent, hard-working man and, God knows, we ask a lot of him. But his bosses have, once again, tasked him with delivering a dubious message. Muni's official excuse for idling its trains all night is, essentially, that every last vehicle must be kept running, constantly, in order to make

rent Breda cars in the 1990s. Major changes have occurred in the intervening years in both the world of Muni machinery and the world writ large — Jimmy Carter doesn't seem so goofy anymore for encouraging you to wear a sweater rather than crank up the heat — but Muni's approach is unaltered.

Wasteful and outmoded policies addressing situations that largely no longer exist would doom most businesses. But most businesses don't receive Hetch Hetchy hydroelectric power at a cut rate, as San Francisco municipal entities do. Muni's cunning plan of idling trains all night requires cheap electricity, just as its decades-long practice of idling diesel buses was a vestige of an era when you could buy gas with pocket change.

Fuel costs a fortune now — yet Muni's ingrained practices still led it to waste vast quantities of gasoline. So it's understandable that it has even less impetus to conserve municipally provided cheap electricity.

"A few years ago, we were doing a lighting retrofit in stations jointly operated by BART and Muni," says Tom Radulovich, the president of BART's board of directors. BART, which doesn't receive the city's cut-rate electricity, installed energy-efficient lighting. "But Muni didn't want to retrofit the lighting. They get the electricity so cheap, the retrofit wouldn't pay for itself."



Mike Hendrickson

Rail vehicles idle deep into the night at the Curtis E. Green yard. The one dark train on the left is a Boeing light-rail vehicle, which likely hasn't seen service since 2001.

There is a solution: If the city continued to provide Muni and other departments with electricity at a discounted rate — but allowed them to sell back surplus power at the dollar value San Francisco would reap by selling it to other municipalities — Radulovich notes there'd be an incentive for conservation.

But that's not happening.

Until then, someone who drops his keys in the vicinity of a Muni rail yard will have no problem finding them, even in the wee hours.

Until then, the department that encourages city residents to sacrifice a degree of convenience but conserve energy by taking public transit will continue to burn through energy — because that's what's most convenient.

Until then, San Franciscans waiting endlessly for a train will have to comfort themselves that one will always be running, somewhere.

E-mail Joe.Eskenazi@SFWeekly.com

The Snatch

The Snack Pack of news.

THE BRIDGE IS OUT, THEN IN

The great news is that the new Bay Bridge will open on time. The bad news is that the Bay Bridge will be closed for five days over Labor Day weekend while crews finish the new span, including paving and striping. BART says in lieu of bridge service (which will be closed Aug. 28–Sept. 3), it will operate its trains around the clock between Aug. 28 and Sept. 2. Aren't you really glad BART isn't on strike?

VOTE SOON AND OFTEN

Nothing screams "We are America" more than strip malls, all-you-can-eat buffets, and that annual trip to Cancun. In an effort to prove America isn't totally vacuous, *USA Today* has drummed up a contest where readers like yourself can vote on the nation's most kick-ass U.S. landmark. Naturally, being one of the more comely cities in America, San Francisco has not one, but two landmarks nominated: The historic Cable Cars and the Golden Gate Bridge. Not nominated: Gay bathhouses, any pop-ups or pouteries, The Wiggle.

SCIENCE CONNECTS THE STEERING WHEEL TO THE ASSHOLE

The BMW comes with just about everything one needs for a luxurious ride around town. Except of course, well-mannered drivers. The hypothesis — largely based on sideswipes and lack of pedestrian-friendly behavior — that BMW drivers are jerks has now been backed up by science. Two studies, one in the U.S. and one in the U.K., give statistical evidence that BMW drivers lack goodwill on the road. Subsequent studies will attempt to find a correlation between car color and penis size.

LOG ON AND REPENT

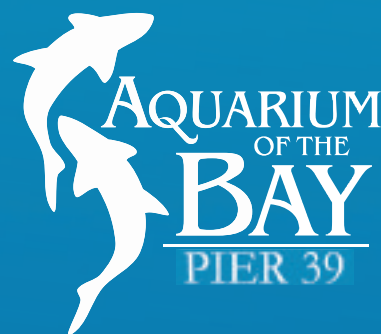
Last week the San Francisco Jewish nonprofit G-dcast unveiled a new app to allow devotees to unburden themselves of sin with help from an animated goat. The so-called "Atonement App" submits individual confessions to an @SinfulGoat Twitter feed, where they're posted anonymously. "There's a story in the Old Testament about how people use a goat to atone for their sins," says spokeswoman Edit Ruano, adding that the app essentially uses new technology to teach old religion. It'll be way more popular than iCrucify.

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PUNISHMENT BY DESIGN

SOLITARY CONFINEMENT ILLUSTRATES THE
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BY RACHEL SWAN



Billy Sell was not, by any means, a sympathetic character. He'd earned a double life sentence for attempted first-degree murder. He'd been deemed too dangerous to interact with other inmates and had been confined in what's called a "security housing unit," or SHU, when he was found dead. After conducting an autopsy, the Kings County coroner's office ruled that 32-year-old Sell had hanged himself. But activists insist that Sell died of starvation, that he had joined 32,000 other prisoners to protest the harsh conditions in California's four security housing units, including the one in California State Prison, Corcoran, where he sat awaiting trial for murdering a cell mate. As his pale, brooding face graced newspaper broadsides, Sell became an unsettling specter in a large and acrimonious debate.

At that point, the Pelican Bay hunger strike had just entered its third week; it's now into its seventh. Most of the original strikers have given up, but a few hold-outs remain. They've maintained a set of demands that range from the concrete (provide nutritious food, allow prisoners to make phone calls), to the abstract ("ensure that prisoners have regular, meaningful contact," says one bullet point on a Prisoner Hunger Strike page).

The list of demands varies, but there's a common thread: Isolation is a form of excessively cruel punishment, strikers argue, not because it involves any kind of physical abuse or deprivation; rather, it's an ineffable form of torture, the kind that accrues gradually, over long periods of time. Psychologists who study its effects say that sitting alone for prolonged periods can lead to insomnia, memory loss, and hallucinations.

Former prisoners who've tried to re-acclimate to the real world say they're

often paralyzed by flashbacks. Steven Czifra, who spent nearly half his life in solitary confinement, says he now gets panic attacks when faced with big crowds or large rooms. Ex-prisoner Danny Murillo felt a swell of anxiety when visiting his father in the hospital because the long, white hallways reminded him of security housing.

The term "solitary confinement" is itself so incendiary that officials in the Department of Corrections won't even use it. "We don't define our units as 'solitary confinement,'" says Terry Thornton, deputy press secretary for the California Department of Corrections & Rehabilitation. "We say 'security housing unit.'" The security housing unit is designed to isolate gang members and inmates deemed too violent to mix with everyone else, she says. Inmates are sent there based on their behavior in prison, and not the crimes they've committed outside.

>> p12

Punishment By Design from p11

But research suggests that security housing units produce harmful effects, which are often so potent that psychologists coined a new term to describe them: “security housing unit syndrome.” Former Harvard Medical School faculty member Stuart Grassian began using the term after evaluating 200 prisoners in various state and federal penitentiaries, and concluding that the ones locked in solitary exhibited “acute mental illness.” In some cases, they suffered pre-existing illnesses that were amplified after periods of prolonged isolation; in others, he says, they’d previously been healthy. The “toxicity of solitary confinement” is strong enough to induce psychosis in normal humans, he concludes in an article for the Washington University *Journal of Law & Policy*.

The toxicity to which Grassian refers derives from the space itself — from the fact that it has no windows, and affords little to no contact with other living things. His Oakland-based colleague, Terry Kupers — who teaches at the Wright Institute in Berkeley — says there’s a consensus that solitary confinement harms mentally ill inmates, and that evidence suggests the environment at the Pelican Bay SHU impairs relatively stable inmates, as well.

“At Pelican Bay State Prison, where the current hunger strike originated, there are no windows in the cells and the only place prisoners can look out from their cells through small pinholes in their metal doors is a blank wall across the walkway,” Kupers writes in an e-mail. “So almost total alienation from natural light and nature, and total isolation from other humans are built into the architectural design.”

The usual players show up in the current discourse about solitary confinement: prisoners, activists, psychologists, politicians, and representatives of the prison industry. But into the mix we now see the architect’s role being re-considered. If the design of a space causes harm, then the architect’s responsibility includes not just functional or aesthetic considerations, but ethical ones as well. It’s one thing to design a living space that is merely boring, quite another to design a living space that causes psychological damage. An architect’s position in the prison-industrial complex becomes more like the engineer who designs the guidance system for missiles. The difference being that an architect inflicts design on the people within a space — even if those people aren’t consciously aware of what’s happening.

Berkeley architect Raphael Sperry has tried to hammer that point home for almost a year. A bespectacled 39-year-old with the fashion sense of an urban planner — red-framed glasses, button-down shirts, tousled hair — he’s helped design libraries, schools, a museum, a few courthouses, some public spaces, and Terminal 2 at the San Francisco International Airport. He’s a visiting scholar at UC Berkeley, and president of an organization called Architects/Designers/Planners for Social Responsibility, whose goal is to turn the industry into a political bloc.

Sperry explains that architects have a unique stake in social issues that intersect



with the built environment. Architects/Designers/Planners was an early proponent of green building, for example. Its founders also opposed nuclear war in the 1980s, arguing that it could wipe out the societies they’d constructed.

Sperry got fixated on prison issues in 2003, at a time when he was also closely following the Iraq War. “There was a real connection in my mind between the willingness of our government to use violence as an instrument of international policy, and the way that the prison system is a governmental instrument of violence,” he says. Last October he began urging the American Institute of Architects to condemn security housing units and execution chambers in its code of ethics. Since most professional architects belong to the association and try to abide by its code, an official condemnation could create a thorn in the side of the prison industry — or at least curb the design of “excessively harsh prisons.”

That’s what happened when a contingent of politically minded doctors persuaded the American Medical Association to frown upon executions, Sperry says. Since most professional doctors won’t participate in a lethal injection, lest they disobey the most distinguished organization in their industry, prisons have had to hire their own doctors, he says. They’ve even had to stay executions while searching for a doctor who was willing to go against his or her peers.

So far, Sperry has support from the local AIA chapter in San Francisco, and he’s circulating an online petition to amend the code nationally; AIA general counsel Jay Stephens says that at this point, the national organization has no position on the matter. It does, however, encourage members to uphold human rights.

To an outsider, one recommendation in an ethics code might sound like a modest proposal. Sperry isn’t pushing for complete eradication of supermax prisons; he knows there’s a dangerous population of prisoners who have to be dealt with. Nor is he asking any architecture firm to sacrifice substantial portions of its business, given that the architecture industry only gets one supermax project or execution chamber to bid on per year.

One of the pods in Pelican Bay’s security housing unit.

But for someone who is abstractly interested in protecting human rights, like Sperry, even a nominal gesture from the AIA would constitute a milestone. Sperry works within the scope of his profession, conceiving spaces and thinking about the people who inhabit them. He’s less bedeviled by the salient violence of Abu Ghraib than by the “pacific” violence of California’s maximum security prisons, four of which have solitary confinement units. Physical space is a profound thing, he says, and it structures our relationships in small, unseen ways. Architects build our spaces for physical reasons, but also for practical ones.

Once you start considering the unconscious effects of design, the architectural features of many institutional structures begin to offer clues about their intended purpose. Big airports, such as SFO, often require large, wide hallways that allow people to see the windows at the end, “so that they get a sense of orientation — they know where they’re going, and

Architect Raphael Sperry is urging colleagues to stop designing solitary housing units.



that they’re going to get there,” Sperry says. American courthouses are designed hierarchically, in that the judge is always two steps up, while the witness stand and jury boxes are one step up. “It creates this kind of power relationship where everyone looks up at the judge, because the judge is supposed to be this unquestioned authority,” Sperry says. “But I saw a picture of a court in the Netherlands, and it looked more like a conference room. There was a big table, and there were seats all around it, and one of those seats was for the judge.” He smiles conspiratorially. “I was like, ‘Huh. Can you really do that?’”

Sperry says that since architects have a significant, mostly unconscious influence on our lives, they also have a certain degree of social responsibility. Prison design is a booming field in architecture right now — “booming” meaning construction revenues will jump to \$2.4 billion over the next five years, according to a January report by the market research firm IBISWorld — and as a result, many of the firms that design our office towers or luxury apartment buildings are also conceiving the spaces in which we hide our criminals. Some, like Arizona’s Arrington Watkins or the Spokane-based firm Integrus Architecture, consider the “justice” market a significant portion of their business.

Bigger fish like CGL Companies have figured out how to vertically dominate the market: The company often approaches county governments with its own architects, contractors, and financial backers all in one package. It’s a way to privatize the system so that the cash-strapped county can lease its jails from a private company, says CGL’s chief business development officer, Eli Gage. (The rising popularity of private prisons, coupled with a projected 0.5 percent annual increase in national incarceration rates, will boost the industry overall, according to IBISWorld.)

Last year, CGL was acquired by Hunt Companies Inc., a corporation that specializes in big real estate projects such as military bases and shopping malls. To Sperry, that suggests prison construction is a real estate gold mine. But that’s not to mention the many ancillary markets that have sprung up within the industry, such as the equipment contractors who install all those thousand-pound motorized doors, or the security electronics companies that design cameras to peer out of every corner. Even firms that treat prisons as a niche might have a principal architect dedicated to jail design, Gage says.

In other words, Sperry may have a captive audience in San Francisco, but he’ll face a bulwark of opposition trying to curb the giant cash cow that is the prison design industry. The California Department of Corrections’ latest project — a prison-hospital in Stockton, which opened in June — is a perfect example of the powerful economic interests behind every facility. Its planners promise a \$1 billion impact on the local economy, and up to 5,500 jobs in a traditionally depressed area.

Danny Murillo grew up in Norwalk, a suburban community in southeast L.A. that resembles the sets of *American Graffiti* — its main drag is a checkerboard of palm trees and wide boulevards, the store awnings always awash in sunlight. Murillo’s neighborhood took up about 15 streets in a working-class section of the city,

where most residents had emigrated across the border from Mexico. The gang ties ran deep, he says, and the fate of young men seemed almost preordained.

"Just growing up on the block where I was, I knew five people who went to prison," he recalls. "Like Corcoran Prison or Pelican Bay? A lot of people would say, 'Oh, my dad's up there.' It was like, normalized. Like, if you fucking get in trouble, that's where you go."

Murillo joined a gang in high school after his grades dropped too low to play on the baseball team. At age 17 he was convicted for armed robbery and sentenced to 15 years. He got to Wasco State Prison on his 18th birthday, then spent six years in the maximum security unit at High Desert State Prison in Susanville. Murillo was shunted to the solitary unit in Tehachapi after guards branded him a gang member, owing to paraphernalia they found in his cell (a borrowed dictionary and a calendar of prison artwork) and testimony from another inmate. From there he went to Pelican Bay and spent five years alone in the security housing unit.

There, Murillo's entire world measured just a few dozen yards from end to end, and for the most part he stayed within a 7-and-a-half-by-12-foot radius: It took about four strides to get from the door to the bunk bed and from there you could take another three steps to the right before you hit a wall. There was a desk made of two slabs of concrete that functioned better as a TV stand; most inmates set their work on the bottom bunk and rolled their blankets up to make a small stool. There was a slot in the door just big enough to slide in trays of food, and a metal toilet that

served as a makeshift step machine. Murillo says he exercised by stepping from the floor to the toilet seat, usually doing five sets with 50 reps on each foot.

There was a “yard” — 13 by 26 feet of empty space, with a fenced-in roof and three cell blocks wedged around it — where he and other prisoners were allowed to go for an hour and a half each day. It’s the only way to really mark seasons, he and Czifra say. During winter, rain spilled through the roof, which is half-plexiglass, half-mesh fencing. Sunlight slatted through those holes in the summer. Prisoners would go out there in their boxers and sit for long periods in a single patch of sun, not caring if it scorched them.

“They give you access to the yard once a day for an hour and a half, but you don’t have to go,” Murillo says. “And it doesn’t really matter. You’re inside the cell by yourself, or you’re outside in the yard, by yourself.”

During the day he designed chess pieces from crumpled pieces of paper. Inmates in his cell block would play together by yelling through the mesh screens on their doors, he says. Every time they moved a piece, they'd shout the name of the piece and the row and number of the square.

"So we played behind closed doors," he says. "We could talk to each other. We just couldn't see each other."

Whether those long, blank, lonely days amounted to torture is a point of contention, and the burden of living through them is hard to explain from the inside. Grassian argues that intense monotony, even for short periods of time, can induce a kind of “mental torpor.” Sustained over long periods, it can cause

symptoms that resemble post-traumatic stress disorder. Inmates become highly sensitive to noises or small flashes of light, and even a tiny stimulant can seem “noxious.”

Murillo says he became obsessed with filling time. He would wake up at 5:30 every morning, brush his teeth, and immediately clean his cell. He cleaned his cell four or five times a day. He did his exercise routines. He conceived the idea for a chess set and set about constructing the individual pieces.

Murillo's first real SHU flashback happened when he went to visit his father in the hospital. "I walked through these hallways, and it reminded me of Pelican Bay SHU," he says, shuddering. "Like, long freaky hallways."

Czifra, now a student at UC Berkeley, says the after-effects of prison life come in jolts. "It's not like *Count of Monte Cristo*, where you're suddenly seeing daylight again," he explains. It's more a kind of ongoing social paralysis — panic attacks whenever he walked into a classroom at Cal, blurred vision, fear of crowds. He took a job as a driver for a white-water rafting company and didn't make a single friend in three years of working there. "I couldn't figure out how to initiate interpersonal relationships. I just felt like if I wasn't hyper-vigilant at my job, I'd lose my ability to provide for myself and wind up homeless."

We didn't always lock up our prisoners. In ancient and medieval civilizations it was much more common — and practical — to simply execute, flog, torture, banish, ostracize, or enslave people. A convict might sit in a dungeon while he awaited his fate, but the

cell itself was not considered punishment; it was a detention facility.

Incarceration as we know it today coincided with the Enlightenment period in Europe, as former University of Washington professor Norman Johnston notes in several histories he's written about prison architecture. By the early 18th century, social theorists were applying the scientific method to everything, often tempering it with new ideas about human liberty. They began entertaining the conceit that a society could discipline its criminals merely by restricting their freedom.

Post-colonial Americans set out to perfect this new form of punishment, which seemed both more humane and more rational than its antecedents. It would deter crime without costing money, and each sentence would be commensurate with the act committed. No prisoner would become a martyr, and the ones who were beyond reform would at least be sequestered.

In the 18th century, a philosopher and social theorist named Jeremy Bentham designed the Panopticon, a coliseum of stacked rows of one-person cells encircling a central tower. The idea was to put a watchman in the tower so he could observe the prisoners at all times. Inmates never know for sure when, or if, they were being watched, and so would always have the sense of a God-like eye upon them.

That served as a paradigm for modern American penitentiaries, which reflected new attitudes toward crime and reformation. Americans of the 17th and 18th centuries retained their ancestors' Puritanical >> p14



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Punishment By Design from p13

interest in scrubbing away sin, but they also had rational ideas about correcting people. Early attempts to emulate Bentham's model were precarious, at best — prisons quickly became overcrowded, and social engineers had to learn not to mix young delinquents with older felons. But Americans persisted, convinced these structures could ultimately meet their higher moral aims.

In the 19th century, adherents of a "Reformatory" movement developed a new prison concept based on the idea that humans are malleable and teachable. Sometimes called "industrial prisons," these institutions allowed prisoners to reduce their own sentences by working. They also offered educational programs that served to reintroduce inmates to society. Children were separated from adults; women were isolated from men. Though poor management eventually begat squalid conditions (especially during the Depression), their "remedial" model had real staying power. Reformatories of the early 20th century also coincided with the rise of "Big House" prisons like Leavenworth, San Quentin, and Sing-Sing — all that lovely, plantation-style architecture we saw jutting out over rocky escarpments or waving fields of wheat in movies like *The Shawshank Redemption*.

Correctional facilities as we know them were born in the mid-20th century, when sociologists pushed for a more bureaucratic, humane model that resurrected some concepts from the old reformatories. (This was also the period when we began using "corrections" as a euphemism for imprisonment.) Modern prisons included spaces for rehabilitation and recreational activities — blueprints for the new San Mateo facility are filled with them — making prisons into a kind of parallel civilization, rather than a place to merely serve time. Meanwhile, draconian drug policies of the 1970s and '80s swelled prison populations, creating demand for more prisons to house them. And with that came a prison architecture boom.

Over the last few decades, giant warehouse-style prisons have cropped up in rural towns throughout the U.S., including 24 in California. Unlike old, traditional jails, these new facilities have a much more antiseptic vision of what it means to confine and punish. They don't have bars on the doors — mostly because inmates can reach through bars and assault someone — and their interiors are much closer, aesthetically, to hospital corridors than to old-fashioned Big Houses. From the outside, these cookie-cutter cell blocks look like Walmart stores clustered in a strip mall. They're big-box monuments of cinderblock and steel, separated by warrens of paved road, usually surrounded by vast fields of scrub brush.

As a kid, Czifra was fearless. He boosted car stereos, burglarized houses, smoked cigarettes, smoked crack, dropped out of school, ran amok in Hollywood and Echo Park. His childhood is one of the few that actually warrants the label "Dickensian" — Czifra and his brother used to stick flour and water on the fryer to make doughnuts, because their alcoholic parents didn't buy groceries — but he says it



was also a fun ride for about five years. "Until I started going to jail," he says.

By fifth grade, he was lifting Becker radios from Mercedes Benzes in the Hollywood Hills and hawking them for pocket money. He got arrested for burglary at 9 years old and went to juvenile hall at 11, after stealing his mother's VCR and selling it to a guy in his apartment building who ran a fencing operation. That was the first in a long spate of incarcerations that brought him to California Youth Authority, to Pleasant Valley State Prison, to the state penitentiary in Corcoran — "where I paced my ass off" — and finally, to Pelican Bay.

"I'm uniquely positioned to tell you that solitary confinement fucked me up," he says. "While I was in puberty, while I was in my 20s, while I was trying to figure out about relationships. If I go into any social situation on my first day of classes at Cal, I'm experiencing physiological fight-or-flight reactions."

Pelican Bay was built in the 1980s by a San Francisco-based firm called KMD, based on a maximum security facility in Florence, Ariz., designed by the firm Arrington Watkins, which specializes in protective infrastructure; its website portfolio features jails, prisons, 911 dispatch centers, border patrol stations, mental hospitals, evidence storage, and other highly secure warehouse facilities.

Pelican Bay is hailed as a gold standard, both for cost efficiency — KMD created it with a central power plant, waste treatment facility, and water distribution — and for innovations like the skylight shared among multiple SHUs. It also helped popularize the "indirect supervision" model, in which a guard sits in a secured control booth with direct sight lines to all six adjoined "pods," or groups of eight cells. A distant cousin of the Panopticon model, it allows for remote, continuous surveillance, so inmates once again feel they are being watched at all times.

"There's only one window in the entire place that's facing outwards," Czifra says. "It's probably one foot by eight inches and it's in the door where they'd do receiving and releases. They [the escorting officers] ring the bell, and a sergeant looks out like in *Wizard of Oz*."

From there, he says, you enter a vast nexus of interconnected corridors. "Just imagine a couple Walmarts put together with no windows," he says. "You walk in, there's this low ceiling, and below it is a gate. It's designed so that at no point, moving throughout this building, are you not in a cage."

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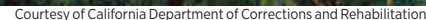
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In 2009, SHU inmates Todd Ashker and Danny Troxell filed a civil rights lawsuit against then-Gov. Arnold Schwarzenegger and Department of Corrections officials, protesting the terms of their confinement. Ashker had originally been convicted for burglary in 1982, but was placed in the SHU in 1990, charged with second-degree murder of his cell mate. In 1992 he was sentenced to live in the SHU indefinitely, having been “validated” as a member of the Aryan Brotherhood prison gang.

Ashker says that after more than two decades in the SHU, he suffers insomnia, hypersensitivity, anxiety, aggression, rage, lethargy, and difficulty concentrating or communicating. He says he hasn't been allowed to send photographs of himself to family members for 23 years. He and Troxell sought class-action status in May and the state filed opposition in July; the two parties will hold a case management conference on Aug. 22 to figure out how to proceed. According to Thornton, Ashker is one of the leaders behind the current hunger strike.

The cycle of prison reform, followed by the return of substandard, subhuman conditions, is a hallmark of the history of American incarceration,” Sperry writes on the Architects/Designers/Planners for Social Responsibility website, noting that efforts to develop more “humane” structures to house our criminals have never withstood the test of time.

In the present era, even, social theories about prison are often at cross-purposes with each other. It seems we're not entirely sure whether the role of incarceration is to get rid of the bad — which was the impetus for Pelican Bay's security housing units — or to promote the good, which is why new prison facilities, like the forthcoming Maple Street Correctional Center in Redwood City, will include drug rehabs and recreation centers.

Yet no matter how honorable their intent, these “reformatory” elements often serve as window dressing, Sperry says. He points out that over the last few decades, architects designed California prisons with all sorts of great amenities, including classrooms and gymnasiums. The day those prisons opened, the gyms were used as overflow dormitories, filled with beds to accommodate all the people imprisoned that year.

On a PBS segment that aired in July, prison architect Frank Greene said that there's no way for the industry to build its way out of a crime problem. He compared the mass production of modern prisons to a bucket with a hole in the bottom; there will never be enough. Architects and planners have scored 24 contracts to build new prison facilities over the past couple decades in California, but they haven't seen proportional numbers of contracts for schools, recreation centers, or mental health facilities, Sperry says.

He thinks that the best course for any human rights-oriented architect, right now, is to stop taking prison contracts altogether. "There's no point in building anything," he says, "when we're all on a totally different page."

Meanwhile, the architecture they're building continues to have profound effects on those who experience it. Czifra, who was released in 2003, is now married. He has a 6-year-old son. He's studying literature at UC Berkeley.

But he savors every sensory experience—even something as simple as turning a knob on the stove to heat a pot of water—because he knows what it's like not to have them. "Being in solitary confinement has that effect," he says. "Nothing that is good in my life is ever lost on me."

E-mail Rachel.Swan@SFWeekly.com

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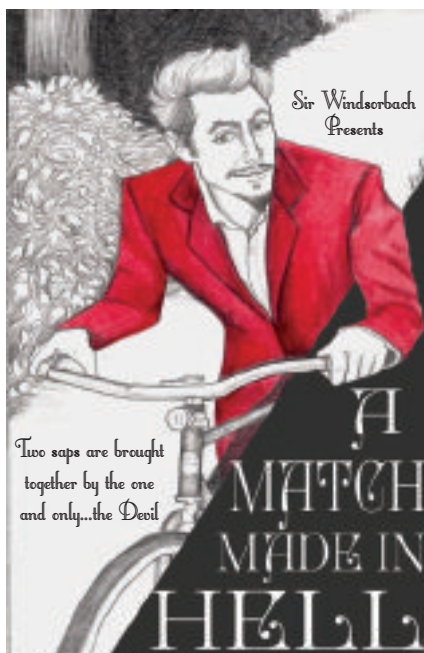
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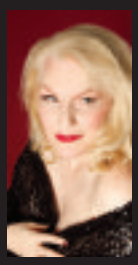
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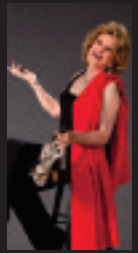
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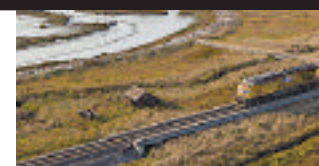
FRIDAY PAGE 20

A safe place for your latent artistic impulses.



TUESDAY PAGE 24

You guys, does the water seem to be rising?



NIGHT + DAY

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Theater Unplugged
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Margo Moritz

THU 8/22

▼ LIT

FULL BELLY, HAPPY BRAIN

If you haven't caught one of the readings put on by Crys Lehman and Leonard Crosby in their voluminous backyard, then you've been missing out. And this week is your last chance of the season to catch one. This Thursday, Lehman and Crosby host a lineup that includes Sarah Bushman, whose poetry melted a roomful of faces last month at a house party in Oakland, and Juliana Delgado Lopera, who wrote the *SF Weekly* cover story "An Oral History of Queer Latin Immigrants" that came out during Pride. Fellow readers include Dan Lau, Emily Weinstein, Nick Johnson, and Carolyn Ho, all of whom have small posses of fans who follow them around. No joke. This series begins with free booze and food, including homemade pie made from the fruit of the yard's sole pear tree. The readings start when everyone's sated, and a bonfire follows.

One Lone Pear Tree starts at 6 p.m. at 1953 McAllister St., S.F. Free; call (845) 956-3484 or visit facebook.com/events/650729101623855. **EVAN KARP**

FRI 8/23

▼ COMEDY

COMEDIANS YOU WON'T REJECT

Why pay to go see a bunch of guys whose most recent individual accolades include winning a high school stand-up contest in 1986 and performing in a Carl's Jr.? The five comedians that make up the **Rejects of Stand-Up** might not be Chris Farley, but if you're drunk enough, a good story about someone else's failure can really get you going. These guys celebrate their own rejections and misfortunes in the comedy world with a set of crass characters and a sample of the humor that violently swerves away from mainstream. What you're really waiting for is an appearance by Sweet Gail. She's not one of the Rejects, but regulars in the San Francisco comedy scene know her from her years of calling in to radio stations and her nights at Brain Wash Cafe. Sweet Gail addresses anything from why people on the street think she's a crazy person to alien toes. This show's a great opportunity to spend some time in the dirty underbelly of stand-up as Sweet Gail warns, "Everything is not cream pie in the comedy game."

The Rejects of Stand Up start at 10 p.m. at The Dark Room, 2263 Mission St., S.F. \$8. Visit therejectsofstandup.com or call 401-7987 for more info. **NEHA TALREJA**

SUN 8/25

▼ DANCE

LET'S PUT ON A SHOW

Like those 1940s MGM musicals in which a ragtag gang of vaudevillians have a few measly hours to put together a show, ODC Theater challenged 2013 Isadora Duncan Award-winning choreographer Pearl Marill and ODC Theater Artist-in-Residence Hope Mohr to make an evening of dance with 48 hours of shared studio time and a two-week deadline. The result, called **Theater Unplugged**, can be predicted with no certainty, because the choreographers are about as different as they come. Marill is unapologetically plugged into pop culture — she references Craiglist's Missed Connections, shows her work in nightclubs, and in her YouTube film *Crunch Pop*, puts her dancers through manic jazzercise routines as they consume Doritos and Popsicles clad in bright spandex. Mohr, on the other hand, is cool, cerebral, and theory-driven. Her recent *Failure of the Sign is the Sign* was meticulously constructed and characterized by a somber minimalism. Expect surprises.

ODC presents *Theater Unplugged* at 6 p.m. at ODC Theater, 3153 17th St., S.F. Tickets are \$20; call 863-9834. **IRENE HSIAO**



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LISTINGS

Calendar

Calendar listings are offered as a free service to *SF Weekly* readers and are subject to space restrictions. To have a listing added, contact Clubs and Calendar Editor John Graham by e-mail (Calendar@sfweekly.com), fax (777-1839), or mail (225 Bush St. 17th Floor, San Francisco, CA 94104). To change an existing listing call 536-8147. Deadline is noon Tuesday for the following week's issue. Listings rotate regularly, as space allows. Our complete listings of local events — searchable by keyword, date, and genre — are available online.

ART - GALLERIES

111 Minna Gallery. *Life Forms:* Collaborative art exhibition featuring works by painter Tobias Tovera and fashion designer Abbey Glass. Through Aug. 31. *Last Light:* Solo exhibition of ethereal mixed-media landscapes by Ivy Jacobsen. Through Aug. 31, 5 p.m. Free. 111 Minna St., San Francisco, 974-1719, www.111minnagallery.com.

1AM Gallery. *Synonymous:* Group show featuring skate-centric photography by Ben Gore, Joseph Staley, Chris Atwood, Jason Henry, and Joel Meinholz. Wednesdays-Saturdays, 12-6:30 p.m. Continues through Sept. 13. 1000 Howard St., San Francisco, 861-5089, www.1amsf.com.

A.Muse Gallery. *From the Container:* Paintings by Nick Wildermuth and Daniel Jefferies. Through Sept. 15. 614 Alabama, San Francisco, 279-6281, www.yourmusegallery.com.

Adobe Books. *We Had Nothing To Do and We Did It:* Calcagno Cullen curates the first show at the newest incarnation of Adobe Books' Backroom Gallery, which features works by Benjamin Perkins Burke, Tammy Rae Carland, Christian Davies, Erin Colleen Johnson, Susan O'Malley, and Erik Otto. Through Aug. 23, 12-8 p.m. Free. 3130 24th St., San Francisco, 864-3936.

Andrea Schwartz Gallery. *Word Perfect:* Pop novelist Danielle Steel guest curates this group show where eight artists combine text and imagery into expressive new mixes. Mondays-Fridays, 9 a.m.-5 p.m. Continues through Sept. 6. Free. 545 4th St., San Francisco, 495-2090, www.asgallery.com.

Bayview/Anna E. Walden Branch Library. *Bayview's Historical Footprints: Redux:* Historical photography exhibit and stories by Bayview/Hunters Point elders. Daily. 5075 Third St., San Francisco, 355-5757, www.spl.org.

California Academy of Sciences. *Gallery Crawl NightLife:* Modern Eden Gallery, Public Works' Roll Up Gallery, Spoke Art, Warholian, and other arbiters of artistic taste turn the CAS into a pop-up gallery for four hours, with dance beats provided by Ash Williams, Jason Kendig, Avalon Emerson, and *SF Weekly's* own Derek Opperman. Thu., Aug. 22, 6-10 p.m. \$10-\$12. calacademy.org/events/nightlife. 55 Music Concourse, San Francisco, 379-8000, www.calacademy.org.

Center for Sex & Culture. *Doing Your Dirty Work Two: A Sampler of Contemporary Art About Sex:* Second annual juried group show curated by Dorian Katz and featuring over 30 artists. Through Aug. 30. 1349 Mission, San Francisco, 902-2071, www.sexandculture.org.

City Hall. *Joseph A. Blum: The Bridge Builders:* A collection of arresting photographs documenting the construction work on the Bay Bridge's new Eastern span. Wednesdays-Saturdays. Continues through Sept. 27. free. 554-6080. startcommission.org. 1 Drive Carlton B. Goodlett, San Francisco, 554-5184, www.sfgov.org.

Creativity Explored. *Sideshow:* Group show inspired by historical circus midways. Through Oct. 2. 3245 16th St., San Francisco, 863-2108, www.creativityexplored.org.

Crown Point Press. *Summer Choices: A Group Exhibition:* Mondays-Saturdays. Continues through Aug. 31. *Robert Bechtle: New Monotypes:* Mondays-Saturdays. Continues through Aug. 31. 20 Hawthorne, San Francisco, 974-6273, www.crownpoint.com.

FFDG. *Ferris Plock & Kelly Tunstall: Loading:* New paintings by the husband and wife duo. Wednesdays-Saturdays, 1-6 p.m. Continues through Sept. 5. 630 Valencia St., San Francisco, 500-2166, www.ffdg.net.

Fouladi Projects. *Consider the Source:* Nature-inspired group show featuring works by Karen Barbour, Yuichi Hirako, Liam



THU 8/22

▼ LIT

CHEATERS SOMETIMES WIN

Sometimes it feels like the whole world is cheating. And, according to behavioral economics professor Dan Ariely, that's because it is. In his latest book, *The (Honest) Truth About Dishonesty*, Ariely makes the case that ticket-fixing, Ponzi schemes, and extramarital affairs are a natural part of the human condition. That might be easy to believe, but here is where it gets deep: Ariely says that we lie to ourselves too. For example, when we inflate our résumés on paper, we inadvertently

inflate them in our heads. He also claims that cheating and dishonesty are not caused by an internal "cost/benefit" analysis of such behavior, but stem from irrational forces we often fail to take into account. To prove his point, Ariely uses real-life anecdotes from his time in charm school and his visits to the fashion industry, while drawing on research he conducted for various scientific journals, as well as his previous books, *The Upside of Irrationality* and *Predictably Irrational*.

Dan Ariely: *The (Honest) Truth About Dishonesty* starts at 6 p.m. at the Commonwealth Club, 595 Market St., S.F. Admission is \$7-\$20; call 597-6700 or visit commonwealthclub.org. **DEVIN HOLT**

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A Special Evening of Comedy with Brian Regan & Bill Burr: Two of the funniest guys in the country share the bill at this benefit for the American Cancer Society. Hosted by Laurie Kilmartin. Tue., Aug. 27, 8 p.m., \$50-\$75. Cobb's Comedy Club, 915 Columbus, San Francisco, 928-4320, www.cobbscomedy.com.

Tin & Tambourine: Rockers Shout Out About Bullying: Cash Rogers Emergency Fund benefit with music by He Who Cannot Be Named, The Unfortunate Bastard, Jackie Strano, StormMiguel Florez, Kimberly Kenny, and more. Sat., Aug. 24, 7:30 p.m., \$15 advance. The Lost Church, 65 Capp St., San Francisco, 437-0593, www.thelostchurch.com.

Wonder Dog Rescue Salsa Sunday Fundraiser: If you like pets and/or patios, check out this backyard benefit party for Wonder Dog Rescue that features free dance lessons at 3:15 p.m., followed by live music by omnipresent locals Julio Bravo y Su Orquesta Salsabor. Sun., Aug. 25, 3 p.m., \$8-\$10, wonderdogrescue.org. El Rio, 3158 Mission, San Francisco, 282-3325, www.elriosf.com.

COMEDY

16th Street Comedy Crawl: Test your shoes' durability at three separate comedy shows — all free — along the corridor between Potrero and the Mission: Good Times in the Grotto (6 pm @ Sports Basement, 1590 Bryant), Comedy Bodega (8 pm @ Esta Noche, 3079 16th Street), and Comedy Night at Il Pirata (10 pm @ Il Pirata, 2007 16th Street). Thu., Aug. 22, 6 p.m., free. Multiple San Francisco Locations, multiple addresses, San Francisco, N/A.

19th Annual Summer Improv Festival: Featuring humorous improvisational comedy/theater by the BATS Improv troupe. Fridays,

Saturdays, 8 p.m. Continues through Aug. 31, \$17-\$20, improv. org. Bayfront Theater, 16 Marina, San Francisco, 474-6776.

Air Sex Championships: Pantomimed handjobs are the most polite thing you'll see at this raunchy wordless comedy event hosted by Chris Trew. Mon., Aug. 26, 9 p.m., \$7. Elbo Room, 647 Valencia, San Francisco, 552-7788, www.elbo.com.

Bad Movie Night: Ninja Assassin: Hosts Jim Fourniadis, Miki-Em, and John Hell learn what the rest of us knew all along, i.e., that mononymic K-pop music superstar Rain is actually an unstoppable killer trained by '80s ninja-flick icon Sho Kosugi. Well, duh. Sun., Aug. 25, 8 p.m., \$6.99. Dark Room Theater, 2263 Mission, San Francisco, 401-7987, www.darkroomsf.com.

Big City Improv: Actors take audience suggestions and create comedy from nothing. Fridays, 10 p.m., \$20, bigcityimprov.com. Shelton Theater, 533 Sutter, San Francisco, 433-3040, www.sheltontheater.com.

Bill Cosby: Solo comedy show to benefit SFJAZZ. Mon., Aug. 26, 7:30 p.m., \$100-\$375. SFJAZZ Center, 205 Franklin St., San Francisco, www.sfjazz.org.

The BitchSlap: All-female comedian lineup featuring Kimberly Rose Wendt, Eloisa Bravo, Zahra Noorbakhsh, Lydia Popovich, Anna Seregina, and Jessica Sele. Sat., Aug. 24, 9 p.m., \$16. Great American Music Hall, 859 O'Farrell, San Francisco, 885-0750, www.slimspresents.com.

The Business: A Comedy Show: Sketch and stand-up comedy. Wednesdays, 8 p.m., \$5. Dark Room Theater, 2263 Mission, San Francisco, 401-7987, www.darkroomsf.com.

Comedy Blast: Stand-up comedy with Danny Dechi and guests. Tuesdays, 7:30 p.m., free, dannidechi.com. Neck of the Woods, 406 Clement St., San Francisco, 387-6343, www.neckofthewoodssf.com.

FRI 8/23

▼ OPEN MIC

TALK, SING, JOKE, PLAY, WHATEVER

San Francisco has long been famous for its diversity; people come here from all over the world to get a taste of the queer. That is changing rapidly as the cost of living continues to rise, and it's more important than ever that there be inclusive places where traditionally underrepresented people can express themselves. One such place is the **San Francisco Queer Open Mic**, which has been operating since 2004 and is currently organized by Baruch Porras-Hernandez and Blythe Baldwin. "It is a space where people of all levels, from amateur newcomers to touring professionals come together in a neutral space to share their work, celebrate art, and most importantly listen," says Porras-Hernandez. What was once almost strictly a showcase for writing and spoken word has become a place for musicians to experiment, and for comedians and the occasional performance artist to



Linsay Katt

shake things up. As a result, the show is high-charged and hugely entertaining. Every fourth Friday, the QOM presents one featured performer; this month it's New York-based spoken word artist J. Mase III, who created the national anti-Valentine's Day performance event Cupid Ain't @#\$%!. Open mic sign-ups start at 7 and fill up fast.

Queer Open Mic starts at 7:30 p.m. at Modern Times Bookstore, 2919 24th St., S.F. Free; call 282-9246 or visit queeropenmic.com. **EVAN KARP**

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- Sexual orientation &/or gender identity issues

Comedy Bodega: With Justin Lucas, Lydia Popovich, Shanti Charan, Paco Romane, Johan Miranda, and Marga Gomez. Thu., Aug. 22, 8 p.m., free, comedybodega.com. Esta Noche, 3079 16th St., San Francisco, 861-5757, www.estanocheclub.com.

Comedy Bottle: The Purple Onion at Kells presents two nights with headliner Richard Sarvate. Aug. 23-24, 8:30 p.m., \$15, (415) 921-2051, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, San Francisco, www.kellsirish.com.

Comedy Night: Open mic hosted by Tony Sparks. Thursdays, 7 p.m., free. BrainWash Cafe & Laundromat, 1122 Folsom, San Francisco, 861-3663, www.brainwash.com.

Comet Club Comedy: Your free weekly chance to laugh in the Marina (instead of at it). Thursdays, 8:30 p.m., free. Comet Club, 3111 Fillmore, San Francisco, 567-5589.

The Comikaze Lounge: Stefani Silverman hosts this no-dough comedy show starring Trevor Hill, Kate Willett, Greg Asdourian, Jules Posner, Dhaya Lakshminarayanan, Kelly Anneken, and Juan Carlos. Wed., Aug. 21, 8 p.m., free, comikazelounge.com. Cafe Royale, 800 Post, San Francisco, 441-4099, www.caferoyale-sf.com.

The Cynic Cave: Sean O'Connor headlines two shows with opening jokes by Kevin O'Shea, George O'Chen, and Casey O'Leary. Fri., Aug. 23, 8 & 10 p.m., \$12, cyniccave.com. Lost Weekend Video, 1034 Valencia St., San Francisco, 643-3373, www.lostweekendvideo.com.

Dueling Pianos at Johnny Foley's: Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley's Irish House, 243 O'Farrell St., San Francisco, 387-6455, www.johnnyfoleys.com.

The Eric Show: Hosted by Eric Barry. Tuesdays, 8 p.m., \$5, facebook.com/EricBarryComedy. Milk Bar, 1840 Haight, San Francisco, 387-6455, www.milkbar.com.

F!#&ing Free Fridays: Even your worst ex can't take away your ability to laugh at yourself when EndGames Improv riffs on "Your F!#&ed Up Relationship" every week. Fridays, 10:30 p.m., free, freecomedyfridays.eventbrite.com. Lost Weekend Video, 1034 Valencia St., San Francisco, 643-3373, www.lostweekendvideo.com.

Harvey's Funny Tuesdays: Hosted by Ronn Vigh. Tuesdays, 9 p.m., free. Harvey's, 500 Castro, San Francisco, 431-4278, www.harveysf.com.

Jason Downs: The erstwhile S.F. stand-up man returns home to record his first live comedy album over the course of two nights. Aug. 21-22, \$16. Punch Line, 444 Battery, San Francisco, 397-7573, www.punchlinecomedyclub.com.

Joe Bartnick: The L.A./S.F. comic reclaims the stage where he recorded his stand-up album, *Salute!*, last year. Tue., Aug. 27, 8 p.m., \$16. Punch Line, 444 Battery, San Francisco, 397-7573, www.punchlinecomedyclub.com.

Laughgasm: Andrew Holmgren hosts local comedians whose humor will make you splish. Mon., Aug. 26, 8 p.m., free. The Rite Spot Cafe, 2099 Folsom, San Francisco, 552-6066, www.ritespotcafe.net.

The Layover Comedy Night: Tuesdays, 8:30 p.m., free. The Layover, 1517 Franklin, Oakland, 510-834-1517, www.oaklandlayover.com.

Michael McDonald: Think *MADtv* — not *Yacht Rock* — when this

California comedian and actor takes the stage for a weekend in the Punch Line's headline slot. Requests for renditions of "What a Fool Believes" will not be honored. Aug. 23-24, \$23.50-\$25. Punch Line, 444 Battery, San Francisco, 397-7573, www.punchlinecomedyclub.com.

The Mission Position: Weekly stand-up comedy showcase. Thursdays, 8 p.m., \$10, missionpositionlive.com. Lost Weekend Video, 1034 Valencia St., San Francisco, 643-3373, www.lostweekendvideo.com.

Nightlife on Mars: Free weekly comedy night with Nightlife on Mars (Ryan Cronin, Joe Nguyen, Adam McLaughlin, Red Scott, and Jeff Reitman) plus guests. Thursdays, 8:30 p.m.,

free, nightlifeonmars.com. Murphy's Pub, 217 Kearny St., San Francisco, 693-9588.

Pablo Francisco: Aug. 22-25, \$25. Cobb's Comedy Club, 915 Columbus, San Francisco, 928-4320, www.cobbscomedy.com.

Mark Pitta & Friends: Tuesdays, 8 p.m., \$15-\$25. 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley, 383-9600, www.142throckmortontheatre.com.

The Purple Onion at Kells: New Talent Showcase: Tuesdays-Thursdays, 7 p.m., \$5, (415) 921-2051, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, San Francisco, www.kellsirish.com.

The Purple Onion at Kells: Purple Onion Pros: Tuesdays-Thursdays, 8 p.m., \$5, (415) 921-2051, purpleonionatkells.com. Kells Irish Restaurant & Bar, 530 Jackson, San Francisco, www.kellsirish.com.

Real Live Comedians: Jason Mack presents an in-the-flesh version of his stand-up comedy podcast, with guests Johan Miranda, Ryan Cronin, Mike Speigelman, and Phil Johnson. Wed., Aug. 21, 8 p.m., \$10, reallivecomedians.tumblr.com. Stage Werx 446, 446 Valencia St., San Francisco, www.stagewerx.org.

The Rejects of Stand-Up: Featuring outsider entertainment by Johnny Squires, Chris Schiappacasse, Suraj Menon, Stephen Ferris, and Keon Kobra. Fri., Aug. 23, 10 p.m., \$8-\$10, therejectsofstandup.com. Dark Room Theater, 2263 Mission, San Francisco, 401-7987, www.darkroomsf.com.

Rex Navarrete: Two nights and four shows with the popular Filipino-American comedian. Aug. 22-23, 7 & 9 p.m., \$20-\$25, rexpainasf2013.eventbrite.com. Pa'ina, 1865 Post St., San Francisco, 829-2642.

Secret Improv Society: Underground improvisational theater. Saturdays, 10 p.m., \$15. Shelton Theater, 533 Sutter, San Francisco, 433-3040, www.sheltontheater.com.

S.F. Comedy Showcase: Weekly roundup of local laughmakers. Sundays, 8 p.m., \$12.50. Punch Line, 444 Battery, San Francisco, 397-7573, www.punchlinecomedyclub.com.

Sinbad: Make Me Wanna Holla: Comedy's biggest proponent of parachute pants stars in a live concert film. Thu., Aug. 22, 8 p.m., \$10-\$50-\$12.50, fathomevents.com. Century San Francisco Centre 9 and XD, 845 Market St., San Francisco, 538-8422, www.cinemark.com/theatre-detail.aspx?node_id=1672.

A Special Evening of Comedy with Brian Regan & Bill Burr: Two of the funniest guys in the country share the bill at this benefit for the American Cancer Society. Hosted by Laurie Kilmartin. Tue., Aug. 27, 8 p.m., \$50-\$75. Cobb's Comedy Club, 915 Columbus, San Francisco, 928-4320, www.cobbscomedy.com.

FRI 8/23

▼ PAINTING

PICTURE THE SOUND

Peggy Gyulai creates luscious paintings from listening to music, but the songs aren't just for inspiration. They inform everything about Gyulai's canvases: the textures, the forms, the style of painting. Gyulai deconstructs jazz, classical and other kinds of music, and reinterprets it in oil. She's doing it these days before an audience of art-goers at the de Young Museum, where she's an artist-in-residence. In the wrong hands, painting to music could be a gimmick. In Gyulai's hands, the works are inspired, mysterious, and beautiful which is why her de Young residency is the latest in a series of honors and commissions, including being a painter-in-residence with the San Francisco Chamber Orchestra and an artist-in-residence at the Philadelphia

Museum of Art. Based in San Francisco, Gyulai is painting with audiences at the de Young through Sept. 1, Wednesdays through Sundays, from 1 p.m. to 5 p.m., and Fridays 6 p.m. to 8:45 p.m. But the best time to see her is this Friday, from 6 p.m. to 8:30 p.m., during her special artist's reception, and Saturday, Aug. 24, from 1 p.m. to 3 p.m., when Gyulai is collaborating with violinist Gloria Justen, a former concertmaster for the Philadelphia Chamber Orchestra. Justen has composed music just for that day, with recorded loops that will add an even loftier dimension to Gyulai's work.

"The Art of Painting Music: Allegro (ma non troppo)," with painter and artist-in-residence Peggy Gyulai, runs through Sept. 1 at the de Young Museum, 50 Hagiwara Tea Garden Drive, S.F. Free with regular museum tickets, \$6-\$10; call 750-3600 or visit deyoung.famsf.org/deyoung. JONATHAN CURIEL

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Stand-Up Comedy Showcase: With Danny Dechi and guests. Third Wednesday of every month, 7 p.m., free, dannydechi.com. Bazaar Cafe, 5927 California, San Francisco, 831-5620, www.bazaarcave.com.

Storking Comedy: Weekly stand-up routines followed by bonus interview segments. Thursdays, 6:30 p.m., free, facebook.com/SylvanProductions. Stork Club, 2330 Telegraph, Oakland, 510-444-6174, www.storkcluboakland.com.

Terrible Movie Night: Sharknado: Steve “Ian Ziering” Sanders and Tara Reid get into a spot of trouble with some magic sharks and a rather confused weather system. Mon., Aug. 26, 8 p.m. Cafe Royale, 800 Post, San Francisco, 441-4099, www.caferoyale-sf.com.

DANCE - PERFORMANCES

Baxtalo Drom: International shimmying for lovers of Balkan music, bellydancers, and burlesque. Fourth Friday of every month, 9 p.m., \$5–\$10, facebook.com/pages/Baxtalo-Drom-The-Lucky-Road/509158232438278. Amnesia, 853 Valencia, San Francisco, 970-0012, www.amnesiaatthebar.com.

ODC Theater Unplugged: A one-night-only performance of works in progress by choreographers Pearl Marill and Hope Mohr. Sun., Aug. 25, 6 p.m., \$20. ODC Theater, 3153 17th St., San Francisco, 863-6606, www.odctheater.org.

Performing Diaspora: Weekend Two: Four more days of boundary-pushing music and dance performances by Jewlia Eisenberg, Muisi-kongo Malonga, and Nadhi Thekke. Aug. 22-25, 8 p.m., \$22–\$32. CounterPULSE, 1310 Mission, San Francisco, 626-2060, www.counterpulse.org.

FESTIVALS

19th Annual Summer Improv Festival: Featuring humorous improvisational comedy/theater by the BATS Improv troupe. Fridays, Saturdays, 8 p.m. Continues through Aug. 31, \$17–\$20, improv.org. Bayfront Theater, 16 Marina, San Francisco, 474-6776.

20th Street Block Party: A Food & Music Festival: A free street celebration with music by Two Gallants, Mac DeMarco, Quinn DeVeaux & The Blue Beat Review, James & Evander, and the S.F. Rock Project, plus food by Central Kitchen, Flour + Water, American Grilled Cheese Kitchen, Blowfish, Rhea's Deli, and more. Sat., Aug. 24, noon, free, 20thstreetblockparty.com. 20th Street, 20th St., San Francisco.

Bay Area Brew Festival: The annual suds fest returns with hundreds of beers available for unlimited sipping and sampling. Sat., Aug. 24, 1–5 p.m., \$40–\$50, bayareabrewfestival.com. Fort Mason, 38 Fort Mason, San Francisco, 345-7500, www.fortmason.org.

First City Festival – Day 1: With music by Passion Pit, MGMT, Beach House, Washed Out, Okkervil River, The Hold Steady, Delta Spirit, The Black Angels, Father John Misty, Blitzen Trapper, Civil Twilight, Delta Rae, Tennis, Quadron, Eli “Paperboy” Reed, Guards, Jeffertitti's Nile, and Guy Blakeslee (Entrance). Sat., Aug. 24, 1 p.m., \$85–\$279.50 advance, www.firstcity-festival.com. Monterey Fairgrounds, 2004 Fairground Road, Monterey, 831-372-5863, www.montereycountyfair.com.

First City Festival – Day 2: With music by Modest Mouse, Neko Case, Toro y Moi, Devendra Banhart, Deerhunter, Purity Ring, Dr. Dog, Capital Cities, Lucero, The Antlers, Electric Guest, Avey Tare's Slasher Flicks, The Dodos, Akron/Family, Bleached, Generationals, Seventeen Evergreen, and Light Fantastic. Sun., Aug. 25, 1 p.m., \$85–\$279.50 advance, www.firstcityfestival.com. Monterey Fairgrounds, 2004 Fairground Road, Monterey, 831-372-5863, www.montereycountyfair.com.

Indie Mart DIY, Design, and Music Festival: At the latest installment of this popular hipster bazaar, homemade fashion and crafts vendors sell their wares on Wisconsin Street while bands like Doe Eye, Picture Atlantic, Hungry Skinny, Major Powers

& The Lo-Fi Symphony, Cannons & Clouds, and the S.F. Rock Project take over the stage inside the club. Sun., Aug. 25, noon, \$3, facebook.com/indie.mart. Thee Parkside, 1600 17th St., San Francisco, 252-1330, www.theeparkside.com.

San Francisco Bacon and Beer Festival: Bacon-based dishes from more than two dozen regional food purveyors — plus beers from an equal number of breweries — make this one of Homer Simpson's most drool-worthy food 'n' drink festivals. Sun., Aug. 25, 2:30–5 p.m., \$50–\$65. The Fairmont Hotel, 950 Mason, San Francisco, 866-540-4491, www.fairmont.com/sanfrancisco.

Yoshi's Jazzfest on the Waterfront: Free afternoon music festival featuring performances by Salvador Santana, Julian Coryell

SAT 8/24

FILM

HOPE BEYOND BOLLYWOOD

The Indian film industry, the largest in the world, connects with its culture and people with an intimacy beyond the colorful musical melodrama of Bollywood served up to the West. That is to say, the industry uses its cinematic power with styles that vary across different regions outside Mumbai (Bollywood) to produce cinema that addresses the social issues and everyday lives of Indian people. Every year, San Francisco's chapter for Asha for Education puts on the **Film Festival of Hope** to support the cause of education reform in India, a critical step toward socio-political change. With this in mind, the selection includes films that are both enjoyable cinematic feats and socially thought-provoking. This year's



“Dosa Hunt”

lineup includes the lighthearted *Dosa Hunt*, in which director Amrit Singh follows musicians including members of Vampire Weekend, Yeasayer, and Das Racist on a quest to find their city's best dosa spots, commenting on the Indian community's growth in the U.S. *Dharavi Diary* looks into the people of the Dharavi slum, not for purely observational purposes but in collaboration with them as they use their skills to become innovators and entrepreneurs in their

communities. And to celebrate film itself, Asha will be screening 2012's *Celluloid Man*, a documentary that explores the life and work of Indian film archivist P.K. Nair. Legendary names in Indian film give interviews on his influence over their work. Enjoy films, panels, and snacks.

The Asha Film Festival of Hope starts at 10 a.m. (and runs through Aug. 25) at Genentech Hall, UCSF Mission Bay Campus, 600 16th St. Admission is \$10–\$50. See ashanet.org for more info. **NEHA TALREJA**

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Trio, Dos Four, and the Oakland Jazz Workshop Performance Ensemble. Sun., Aug. 25, noon, free, yoshis.com/oakland. Jack London Square, Broadway, Oakland, 510-814-6000, www.jacklondonsquare.com.

FOOD AND DRINK

18th Hour Café: A changing weekly menu of beer, wine, cheese, and small bites for sale under \$20. Thursdays, 6-10 p.m., \$3-\$16. 18 Reasons, 3674 18th St., San Francisco, 241-9760, www.18reasons.org.

20th Street Block Party: A Food & Music Festival: A free street celebration with music by Two Gallants, Mac DeMarco, Quinn DeVaux & The Blue Beat Review, James & Evander, and the S.F. Rock Project, plus food by Central Kitchen, Flour + Water, American Grilled Cheese Kitchen, Blowfish, Rhea's Deli, and more. Sat., Aug. 24, noon, free, 20thstreetblockparty.com. 20th Street, 20th St., San Francisco.

Alemany Farmers' Market: This bustling Saturday produce market has been a city institution for over 75 years. Saturdays, 6 a.m., free. Alemany Farmers Market, 100 Alemany, San Francisco, 647-9423.

Bay Area Brew Festival: The annual suds fest returns with hundreds of beers available for unlimited sipping and sampling. Sat., Aug. 24, 1-5 p.m., \$40-\$50, bayareabrewfestival.com. Fort Mason, 38 Fort Mason, San Francisco, 345-7500, www.fortmason.org.

Bottomless Mimosa Brunch: Juicy champagne cocktails (and \$5 bloody marys) to soothe your weekend hangover. Saturdays, 10 a.m.-2 p.m. Nickies, 466 Haight, San Francisco, 255-0300, www.nickies.com.

Brunch with Michael Athans: Sundays, 10 a.m., \$79 (\$45 for kids under 12). Top of the Mark, One Nob Hill, 999 California, San Francisco, 616-6916, www.intercontinentalmarkhopkins.com.

Eggs: Elegant and Economical: Three-part instructional series presented by Michelle McKenzie. Mondays, 6 p.m. Continues through Aug. 26, \$75 per class, www.brownpapertickets.com/event/378724. 18 Reasons, 3674 18th St., San Francisco, 241-9760, www.18reasons.org.

Ferry Plaza Saturday Farmers' Market: For sale are fresh fruits and vegetables as well as honey, bread, cheese, and other goods from local growers and producers. Saturdays, 10 a.m., free, cuesa.org. Ferry Building, 1 Ferry Building, San Francisco, 983-8000, www.ferrybuildingmarketplace.com.

Fort Mason Center Farmers' Market: Neither rain nor fog deters this weekly market from offering a variety of seasonal California fruits, vegetables, and flowers. Sundays, 9:30 a.m.-1:30 p.m., free, cafarmersmkt.com/fmc.html. Fort Mason, 38 Fort Mason, San Francisco, 345-7500, www.fortmason.org.

Godzuki Happy Hour: Sushi and booze for all my friends! Wednesdays, 5-8 p.m., free. The Knockout, 3223 Mission, San Francisco, 550-6994, www.theknockoutsf.com.

Half-Shell Happy Hour: Free oysters (while they last, which ain't long) every Friday evening. Fridays, 5:30 p.m. El Rio, 3158 Mission, San Francisco, 282-3325, www.elriosf.com.

Heart of the City Farmers' Market: Thrice-weekly market featuring fruits, vegetables, nuts, eggs, and other forms of sustenance from local growers. Wednesdays, 7 a.m.; Fridays, 7 a.m.; Sundays, 7 a.m., free, www.hocfarmersmarket.org. United Nations Plaza, Market, San Francisco, 674-9701.

Mini Wine Blitz: The Bi-Rite wine crew hosts tastings of 25 recommended wines. Fri., Aug. 23, 6 p.m., \$15-\$20, www.brownpapertickets.com/event/414382. 18 Reasons, 3674 18th St., San Francisco, 241-9760, www.18reasons.org.

Off the Grid: A rotating collection of food cart vendors circle their wagons at this weekly event also featuring beer, wine, and live music. Fridays, 5-10 p.m., offthegridsf.com. Fort Mason, 38 Fort Mason, San Francisco, 345-7500, www.fortmason.org.

Picnic at the Presidio: Off the Grid presents this weekly event featuring food trucks, games, and locally sourced produce. Sundays, 11 a.m.-4 p.m., free, offthegridsf.com/picnic. Presidio Parade Grounds, Lincoln & Montgomery, San Francisco.

Queer Youth Meal Night: Free meals and movies in a safe environment for trans/queer/ally friends. Tuesdays, 5 p.m., free. San Francisco LGBT Community Center, 1800 Market, San Francisco, 865-5555, www.sfcenter.org.

San Francisco Bacon and Beer Festival: Bacon-based dishes from more than two dozen regional food purveyors — plus beers from an equal number of breweries — make this one of Homer Simpson's most drool-worthy food 'n' drink festivals. Sun., Aug. 25, 2:30-5 p.m., \$50-\$65. The Fairmont Hotel, 950 Mason, San Francisco, 866-540-4491, www.fairmont.com/sanfrancisco.

Sunday's a Drag: Brunch & drag revue with Donna Sachet. Sundays, 11 a.m. & 1:30 p.m., \$39.95. Harry Denton's Starlight Room, 450 Powell, San Francisco, 395-8595, www.harrydenton.com.

LITERARY EVENTS

Carolyn Cooke: The award-winning author and CIIS writing instructor reads from her new book of short stories, *Amor and Psycho*. Sat., Aug. 24, 6 p.m., free. Book Passage, 1 Ferry Building Ste. 42, San Francisco, 835-1020, www.bookpassage.com.

Círculo de Lectores de Literatura en Español: Spanish-language book club. Fourth Tuesday of every month, 7 p.m., free. Modern Times Bookstore, 2919 24th St., San Francisco, 282-9246, www.moderntimesbookstore.com.

Drunken Spelling Bee: Are you smarter than a fifth grader ... who's drunk? Host Jimi Moran tests your ability to spell while soused at this monthly event for literate luses. Last Sunday of every month, 6 p.m., Free to enter or attend. Cafe Royale, 800 Post, San Francisco, 441-4099, www.caferoyale-sf.com.

Joyce Maynard: The Mill Valley author presents her latest novel, *After Her*. Mon., Aug. 26, 7:30 p.m., free. The Booksmith, 1644 Haight, San Francisco, 863-8688, www.booksmith.com.

Joyland at City Lights: Kara Levy hosts readings by regional writers Helene Wecker, Peg Alford Pursell, Caitlin Myer, Michael McAllister, Mariko Tamaki, and more. Sun., Aug. 25, 2 p.m., free, joylandmagazine.com. City Lights Books, 261 Columbus, San Francisco, 362-8193, www.citylights.com.

Lyrics & Dirges: The Unholy Trinity – Third Anniversary Special: Three hosts — MK Chavez, Sharon Coleman, and Tomas Moniz — oversee three-minute recitations by Meliza Bañales, Kwan Booth, Justin Chin, Cassandra Dallett, Soma Mei Sheng Frazier, Michelle Gonzales, Denise Jolly, John Panzer, Baruch Porras-Hernandez, Melissa Stein, Terry Taplin, and Zarina Zabriski at this three-year anniversary of the East Bay reading series. Wed., Aug. 21, 7:30 p.m., free. Pegasus Books Downtown, 2349 Shattuck Ave., Berkeley, 510-649-1320, www.pegasusbookstore.com.

Magic Words: Using Erotic Writing to Explore Your Hidden Sexuality & Spirituality: The old saw about how writing "is like a muscle" (i.e., it needs constant exercise) gets a sensual spin when author M. Christian leads a workshop on how to give your erotic writing skills a helping hand. Tue., Aug. 27, 6:30 p.m., \$20-\$25. Good Vibrations, 1620 Polk St., San Francisco, 345-0400, www.goodvibes.com.

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Beyond Belief: 100 Years of the Spiritual in Modern Art is jointly organized by the Contemporary Jewish Museum and the San Francisco Museum of Modern Art. The Koret Foundation, the Taube Foundation for Jewish Life & Culture, and the Bernard Osher Jewish Philanthropies Foundation of the Jewish Community Federation and Endowment Fund are the lead supporters of the exhibition. Osterweis Capital Management is the major sponsor. The Yerba Buena Community Benefit District; John and Marcia Goldman Foundation; Marbelle and Stephen Leavitt; Simcha Foundation; Nellie and Max Levchin; Randee and Joe Seiger; and Lydia and Douglas Shorestein are supporting sponsors of the exhibition. The Laszlo N. Tauber Family Foundation, Phyllis Cook, Dorothy R. Saxe, Betty and Jack Schafer, Roselyne Chroman Swig, Marilyn Yolles Waldman and Murry Waldman, and Barbara and Howard Wolfner are participating sponsors. Image: Teresita Fernández, *Fire*, 2005; silk yarn, steel armature, and epoxy; 96 x 144 in. (243.84 x 365.76 cm); Collection SFMOMA, Accessions Committee Fund purchase; © Teresita Fernández.



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MON 8/26

▼ SCIENCE

THE TRUTH BEHIND THE BIRDS AND THE BEES

There are no second-class citizens in science. So goes the argument during the Commonwealth Club lecture, **Backyards, Beaches, Birds and Bees: Citizen Science**. SFSU biology professor Gretchen LeBuhn and UC Davis education professor Heidi Ballard have a conversation on public participation in scientific research (otherwise known as citizen science) and how people, technology, and crowd-sourcing are shaping our understanding of science. By communities taking more initiative in understanding their surroundings, citizens become em-

powered to improve their environment and recognize potential threats to the well-being of their neighborhoods. LeBuhn is the director of the Sunflower Project, the largest citizen science endeavor on pollinators, which encourages people to observe the behavior of bees in their backyard. Ballard researches the nuances behind citizen science and why it matters, and how individuals can become scientists themselves to more effectively serve their own needs. Terrence Gosliner, science and research dean of the California Academy of Sciences, will moderate the dialogue.

Citizen Science starts at 6 p.m. at the Commonwealth Club, 595 Market St., S.F. Tickets are \$20. Call 597-6700 or visit commonwealthclub.org. **ALYSSA JAFFER**

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The Magnet Book Club: Monthly discussion of books by gay authors or featuring gay themes. Last Tuesday of every month, 7:30 p.m., free. Magnet, 4122 18th St., San Francisco, 581-1600, www.magnetsf.org.

A Night of Poetry: Featuring Raina Leon, Alexandra Matraw, Della Watson, and Jessica Wickens, plus free snacks and wine. Thu., Aug. 22, 7 p.m., free. Green Apple Books, 506 Clement, San Francisco, 387-2272, www.greenapplebooks.com.

Paxton Gate Storyhour: Readings of chosen books for children. Thursdays, noon, free, 252-9990. Paxton Gate's Curiosities for Kids, 766 Valencia, San Francisco, www.paxtongate.com.

Poetry at the 33: Monthly open mic with featured poet. Last Tuesday of every month, 7 p.m., free. 3300 Club, 3300 Mission St., San Francisco, 826-6886, www.3300club.com.

Porchlight Open Door: The storytellers at Porchlight host this open mic at which the best 5-minute story about the monthly theme wins \$50. Last Monday of every month, 7 p.m., \$5, porchlightsf.com. Hemlock Tavern, 1131 Polk, San Francisco, 923-0923, www.hemlocktavern.com.

The RADAR Reading Series: Michelle Tea hosts writers Dodie Bellamy, Alejandro Murguía, Stephen Boyer, and Carmella Fleming. Tue., Aug. 27, 6 p.m., free, radarproductions.org. Main Library, Latino/Hispanic Community Meeting Room, 100 Larkin, San Francisco, 557-4590, www.sfpl.org.

Rolling Writers Readings: Moby Chicks: Jon Sindell hosts an evening of "nautical lit" with guests Traci Chee and Caitlin Myer, plus an open mic session. Sat., Aug. 24, 7 p.m., free, jstevensonsstories.blogspot.com/p/litnight-at-rollingout.html. Rolling-Out Cafe, 1722 Taraval St., San Francisco, 513-6054, www.rollingoutcafe.com.

Saturday Night Special: A monthly literary reading series hosted by the Writing Salon's Jane Underwood. Fourth Saturday of every month, 6-8 p.m., free, 14blackpoppies.com/saturday-night-special.html. Progressive Grounds, 2301 Bryant St., San Francisco, 647-0103.

Smack Dab: The queer-friendly open mic presents featured guest poet Neeli Cherkovski. Wed., Aug. 21, 7:30 p.m., free. Magnet, 4122 18th St., San Francisco, 581-1600, www.magnetsf.org.

Sylvie Simmons' I'm Your Man: The Life of Leonard Cohen Paperback Book Release Party: The S.F.-based music writer presents a night of Leonard Cohen history, home movies, and musical tributes by Ryan Auffenberg, Justin Frahm, Tom Hey-

man, Jeffrey Luck Lucas, Sarah Beth Nelson, Hélène Renaut, Chris von Sneidern, Misisipi Mike Wolf, Michael Zaprunder, and more. Sun., Aug. 25, 7:30 p.m., \$8. Make-Out Room, 3225 22nd St., San Francisco, 647-2888, www.makeoutroom.com.

Thursdays at Readers Poetry Series: Weekly readings by local poets and visiting guests inside the SFPL's Fort Mason bookstore and coffeshop. Thursdays, 6:30 p.m., free. Readers Cafe, Building C, Fort Mason Center, San Francisco, 724-7512, www.readerscafe.org.

Under the Influence: Quiet Lightning reading series director (and SF Weekly lit writer) Evan Karp hosts Ariana Weckstein, Nathan Keele Springer, Liz Worthy, and Zoe Tuck as they pay tribute to the writers and artists who inspire them most. Fri., Aug. 23, 7:30 p.m., \$5 suggested donation. The Emerald Tablet, 80 Fresno St., San Francisco, 500-2323, www.emtab.org.

MUSEUM EXHIBITS AND EVENTS

Aquarium of the Bay. Otters: Watershed Ambassadors: The AOTB's newest exhibit brings an adorable romp of North American river otters to Pier 39. Daily. Embarcadero, San Francisco, 623-5300, www.aquariumofthebay.com.

Asian Art Museum of San Francisco. The Cyrus Cylinder and Ancient Persia: A New Beginning: This historical document — a clay cylinder inscribed with Babylonian cuneiform in the year 529 B.C.E. — marks the beginning of the Achaemenid Empire and is renowned for its statements of religious tolerance. The cylinder is also accompanied by 16 rare regional artworks from the era. Tuesdays-Sundays. Continues through Sept. 22. \$5-\$12. **In a New Light: The Asian Art Museum Collection:** A display of more than 2,500 objects from the museum's permanent collection explores the major cultures of Asia. Daily. Free with museum admission. **In the Moment: Japanese Art from the Larry Ellison Collection:** Over 60 traditional Japanese artworks — including sculpture, screens, paintings, metalwork, armor, and more — on loan from the Oracle CEO. Tuesdays-Sundays, 10 a.m.-5 p.m. Continues through Sept. 22. 200 Larkin, San Francisco, 581-3500, www.asianart.org.

The Beat Museum. Permanent Collection: Glimpse into the poetic, exuberant lives of Jack Kerouac, Lawrence Ferlinghetti, Allen



TUE 8/27

▼ SCIENCE TALKS

DON'T PANIC

Global sea levels are expected to rise dramatically over the next 100 years, a scary prospect for residents of a city surrounded by water. But beyond signing up for swimming lessons, what can we do to prepare? The Commonwealth Club tackles that question tonight with **Adapting to Sea Level Rise in the Bay Area**. The panel of experts features the senior scientist at the San Francisco Estuary Institute Robin Grossinger, coastal geomorphologist Jeremy Lowe, and John Bourgeois of

the State Coastal Conservancy. The discussion will focus on the natural ecology of the bay, and what changes are likely with rising sea levels. Special attention will be given to examining how the bay evolved during previous periods of sea level rise, and ways to create a more sustainable shoreline through natural processes and wetlands restoration. One talk won't solve all of our problems, but it sure beats learning the backstroke.

Adapting to Sea Level Rise in the Bay Area starts at 6 p.m. at the Commonwealth Club, 595 Market St., S.F. Admission is \$7-\$20; call 597-6729 or visit commonwealthclub.org. **DEVIN HOLT**



Diebenkorn

The Berkeley Years

Deeply engaged with the unique setting of the Bay Area, artist Richard Diebenkorn profoundly influenced postwar American art during his years spent working in Berkeley (1953–1966). Explore the first exhibition to focus on this pivotal period in Diebenkorn's career with more than 130 works, beginning with the artist's earlier abstract paintings and moving through his subsequent figurative phase.

FINAL WEEKS! CLOSING SEP 29



Exhibition organized by the Fine Arts Museums of San Francisco, in collaboration with the Palm Springs Art Museum. President's Circle: Ednah Root Foundation. Curator's Circle: Koret Foundation. Conservator's Circle: Christie's. Benefactor's Circle: National Endowment for the Arts. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Richard Diebenkorn, *Figure on a Porch*, 1959. Oil on canvas. Oakland Museum of California, gift of the Anonymous Donor Program of the American Federation of the Arts. © 2013 The Richard Diebenkorn Foundation

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DBOX

Ginsberg, Neal Cassady, and other Beat Generation characters via original manuscripts, memorabilia, letters, personal items, and other ephemera. Daily, 10 a.m.–7 p.m. \$5–\$8. 540 Broadway, San Francisco, 399-9626, www.thebeatmuseum.org.

Cable Car Museum. *Permanent Collection:* Located in a historic cable car powerhouse, the museum displays a variety of cable car gear, historic photographs, installations explaining how the cars work, and several antique vehicles. Daily. Free. 1201 Mason, San Francisco, 474-1887, www.cablecarmuseum.org.

California Academy of Sciences. *Built for Speed:* Take a look at the fastest fish and marine animals, including models of a sailfish, mako shark, yellowfin tuna, and Humboldt squid, plus a 45-foot-long America's Cup racing boat. Through Sept. 29. *Fragile Planet:* Float through the roof of the Academy's building, zoom through the atmosphere, and gain an astronaut's view of Earth in this Planetarium feature narrated by Sigourney Weaver. Mondays–Fridays. *Animal Attraction:* Exhibit about the wild courtship and mating strategies in the animal kingdom. Daily. *Speed in Space:* Planetarium show depicting the fastest things in the universe, from the smallest subatomic particles to the latest spacecraft and beyond. Mondays–Fridays. Continues through Sept. 2. *Earthquake:* Treat your senses to seismic overload in this exhibit that includes a walk-in Earth model illustrating plate tectonics, a recreation of a Victorian salon that shakes like two of San Francisco's most famous quakes, a planetarium show, interactive displays, and more. Daily. *Penguin Feeding:* Watch as the Academy's flightless friends are offered their breakfast and lunch. Daily, 10:30 a.m. & 3 p.m. *Coral Reef Dive:* Scientists dive into the Academy's live coral tank and offer live explanations of its denizens. Daily, 11:30 a.m. & 2:30 p.m. *Ssssnake Encounter:* Get up close and personal with some of the Academy's scaly, slithering inhabitants. Daily, 3:30 p.m. *Sharks and Rays:* Learn about the Reef Lagoon's residents. Tuesdays, Thursdays, 1:30 p.m. *Gallery Crawl NightLife:* Modern Eden Gallery, Public Works' Roll Up Gallery, Spoke Art, Warholian, and other arbiters of artistic taste turn the CAS into a pop-up gallery for four hours, with dance beats provided by Ash Williams, Jason Kendig, Avalon Emerson, and *SF Weekly's* own Derek Opperman. Thu., Aug. 22, 6–10 p.m. \$10–\$12. calacademy.org/events/nightlife. *Family Nature Crafts:* Nature-themed craftmaking for kids 5–11. Sundays, 10 a.m. 55 Music Concourse, San Francisco, 379-8000, www.calacademy.org.

California Historical Society Museum. *Curating the Bay: Crowdsourcing a New Environmental History:* In honor of the “Year of the Bay,” this exhibit features 150 objects from the CHS collections that reflect the bay's environmental and cultural history. Tuesdays–Sundays. Continues through Aug. 25. \$5 suggested donation. 678 Mission, San Francisco, 357-1848, www.californiahistoricalsociety.org.

Cartoon Art Museum. *The Thrilling Adventure Hour:* Exhibit featuring artwork from the graphic novel based on the stage series created by Ben Acker and Ben Blacker. Tuesdays–Sundays, 11 a.m.–5 p.m. Continues through Oct. 20. \$3–\$7. *Superman: A 75th Anniversary Celebration:* With the new *Man of Steel* movie in theaters this summer, the CAM takes a look back at the iconic character's previous 75 years with an exhibit that includes classic original comic art, vintage movie posters, costumes, memorabilia, and more. Tuesdays–Sundays, 11 a.m.–5 p.m. Continues through Sept. 8. \$3–\$7. 655 Mission, San Francisco, 227-8666, www.cartoonart.org.

Conservatory of Flowers. *Butterflies & Blooms:* Hundreds of butterflies — including monarchs, swallowtails, painted ladies, and more — flutter among the flowers in an exhibition sure to please lepidopterists and botanists alike. Tuesdays–Sundays. Continues through Oct. 20. \$2–\$7. 100 John F Kennedy Drive, San Francisco, 666-7001, www.conservatoryofflowers.org.

Contemporary Jewish Museum. *Black Sabbath: The Secret Musical History of Black-Jewish Relations:* An interactive exhibit featuring

music and video recordings that illustrate the cultural influences shared by Jews and African-Americans alike, including performances in such genres as jazz, soul, showtunes, and more. Mondays, Tuesdays, Thursdays–Sundays. *Beyond Belief: 100 Years of the Spiritual in Modern Art:* The CJM and SFOMA co-present a selection of works — including paintings, photographs, sculpture, video, and more — representing the spiritual instincts of modern art over the past century. Bruce Conner, Alberto Giacometti, Paul Klee, Piet Mondrian, Nam June Paik, and Mark Rothko are just a few of the artists on display. Mondays, Tuesdays, Thursdays–Sundays. Continues through Oct. 27. \$5–\$12. www.sfmoma.org. *Beat Memories: The Photographs of Allen Ginsberg:* Includes portraits of William S. Burroughs, Neal Cassady, Gregory Corso, Jack Kerouac, and other cultural cohorts by the hugely influential poet. Mondays, Tuesdays, Thursdays–Sundays. Continues through Sept. 8. \$5–\$12. *Stanley Saitowitz: Judaica:* A collection of unique, newly designed, and modernized Jewish ritual objects by the award-winning local architect. Mondays, Tuesdays, Thursdays–Sundays. Continues through Sept. 8. *Drop-in Art Making:* Weekly art workshops for kids and families. Sundays, 1–3 p.m. free with museum admission. 736 Mission, San Francisco, 655-7800, www.thecjm.org.

de Young Museum. *The Erand of the Eye: Photographs by Rose Mandel:* Historical overview featuring photographic landscapes, nature studies, and portraits, including works from her original 1954 *Erand of the Eye* exhibit at the Legion of Honor. Tuesdays–Sundays. Continues through Oct. 13. *Friday Nights at the de Young:* An art-focused happy hour, with special performances and hands-on activities plus cheap admission. Fridays, 5 p.m. Free–.50 Hagiwara Tea Garden Drive, San Francisco, 750-3600, www.deyoungmuseum.org.

Exploratorium. *Permanent Galleries:* The family science museum's gigantic new complex is split into six separate gallery sections that focus on human behavior, senses & perception, biology, the environment, and much more — all with the Exploratorium's famously whimsical and interactive features. Tuesdays–Sundays, 10 a.m.–5 p.m. *Saturday Cinema:* Weekly

thematic film screenings presented in the Kanbar Forum by the Exploratorium's Cinema Arts program. Saturdays, 12, 2 & 4 p.m. free with museum admission. Pier 15, San Francisco, 528-4360, www.exploratorium.edu.

Fort Mason. *Outdoor Exploratorium:* Outdoor art and science exhibit. Daily. free. 38 Fort Mason, San Francisco, 345-7500, www.fortmason.org.

GLBT Historical Society. *Out of the Boxes: Historical Society Opens Archives of Pioneering Historian Allan Bérubé:* Bérubé was one of the pioneers in the field of community-based gay history that emerged in the 1970s and early 1980s. The GLBT Historical Society has opened his papers for use by researchers. Daily. 657 Mission, San Francisco, 777-5455, www.glbthistory.org.

The Holocaust Center of Northern California. *Letters: 1938–1946:* Letters selected from the center's archives that detail the harrowing danger of living in Nazi-occupied Europe. Mondays–Thursdays, 10 a.m.–5 p.m. Free. 121 Stuart, San Francisco, 777-9060, www.tauberholocaustlibrary.org.

Legion of Honor. *Bowles Porcelain Gallery:* Porcelain from England and continental Europe. Daily. *Darren Waterston: A Compendium of Creatures:* These 12 color aquatints from the artist's portfolio *A Swarm, A Flock, A Host: A Compendium of Creatures* update the concept of the medieval bestiary. Tuesdays–Sundays. Continues through Dec. 29. \$6–\$10. *Impressionists on the Water:* Over 80 nautically themed paintings by Claude Monet, Pierre-Auguste Renoir, Camille Pissarro, and others. Tuesdays–Sundays. Continues through Oct. 13. \$6–\$10. 100 34th Ave., San Francisco, 750-3600.

San Francisco Main Library. *Digging Deep: Underneath San Francisco Public Library:* Historical artifacts found at the library site, which was once a cemetery as well as City Hall. Daily. 100 Larkin, San Francisco, 557-4400, www.sfpl.org.

Mexican Museum. *An Inspired Gift: The Rex May Collection of Popular Art:* Mexican folk art paintings, wooden sculptures, ceramics, glass, and textiles. Thursdays–Sundays. Continues through March 16. Free. Marina & Buchanan, San Francisco, 202-9700, www.mexicanmuseum.org.

Museum of the African Diaspora. *J.D. 'Okhai Ojeikere: Sartorial*

Moments and the Nearness of Yesterday: MoAD's Curator's Choice Series presents five decades of photographs depicting the evolution of fashion styles in Nigeria, ranging from traditional dress and hairstyles to more modern, Western-style adaptations. Wednesdays–Sundays. Continues through Oct. 13. \$5–\$10. *Gordon Parks: Photographs at His Centennial:* Retrospective exhibition featuring some of the African American photographer's most iconic and socially important work. Wednesdays–Fridays, Sundays. Continues through Sept. 29. 685 Mission, San Francisco, 358-7200, www.moadsf.org.

The Presidio Trust. *Welcome to the Presidio:* Two galleries — “Presidio Milestones” and “The Next Chapter: Creating a Future from Our Past” — illustrate the Presidio's transition from a military base into a national park and beyond. Wednesdays–Sundays, 11 a.m.–5 p.m. Continues through Dec. 31. Free. 103 Montgomery St., San Francisco, 561-5300, www.presidio.gov.

Randall Museum. *Drop-in Family Ceramics Workshop:* Each week the Randall offers drop-in pottery and ceramics workshops. Saturdays, 10:15 a.m. \$6. *Drop-in Science Workshop:* Each week kids and parents can participate in artistic activities that illuminate some aspect of science. Saturdays, 10:30 a.m. \$4. *Meet the Animals:* Live presentations about the animals who live at the museum. Saturdays, 11 a.m. Free. 199 Museum, San Francisco, 554-9600, www.randallmuseum.org.

San Francisco Museum of Craft & Design. *Arline Fisch: Creatures from the Deep:* Installation of oversized jellyfish woven from knitted and crocheted copper wire. Tuesdays–Sundays. *Michael Cooper: A Sculptural Odyssey, 1968–2011:* Sculptures assembled from carved wood and manipulated metal to create hybrids that combine the organic with the mechanical. Tuesdays–Sundays. *Rebecca Hutchinson: Affinity:* Forest-like installation made from porcelain paperclay, paper, and hanging tree branches. Tuesdays–Sundays. 2569 3rd St., San Francisco, 773-0303, www.sfmcd.org.

UC Berkeley Art Museum. *Rebar: Kaleidoscope:* A colorfully modular and interactive seating sculpture from the inventors of the parklet. Through Dec. 31, 2015. 2626 Bancroft, Berkeley, 510-642-0808, www.bampfa.berkeley.edu.

The Walt Disney Family Museum. *Camille Rose Garcia: Down the Rabbit Hole:* 40 works based on Lewis Carroll's Alice stories by acclaimed Pop Surrealism painter Camille Rose Garcia, plus a few *Alice in Wonderland* concept paintings by Disney artist Mary Blair. Mondays, Wednesdays–Sundays. Continues through Nov. 3. \$12–\$20. www.waltdisney.org/garcia. *Water to Paper, Paint to Sky: The Art of Tyrus Wong:* Retrospective exhibit featuring over 150 works by former Disney artist Tyrus Wong, whose ethereal paintings influenced the iconic look of *Bambi* and other classic family films. Mondays, Wednesdays–Sundays. Continues through Feb. 3. 104 Montgomery, San Francisco, 345-6800, www.waltdisney.org.

Yerba Buena Center for the Arts. *Kota Ezawa: Boardwalk:* A 2-D recreation of the Funtown Pier boardwalk and amusement park in Seaside Heights, NJ — the destruction of which became an iconic image of Hurricane Sandy's wrath — constructed in the YBCA's Third Street courtyard. Through Nov. 30, 2015. Free. *Want Here, You Now:* Multi-disciplinary installations by Kenneth Lo, Ana Teresa Fernandez, and Jennifer Locke. Thursdays–Sundays. Continues through Sept. 25. Free. *Migrating Identities:* Eight cross-cultural artists — Michelle Dizon, Ala Ebtekar, Naeem Mohaiemen, Meleko Mokgosi, Wangechi Mutu, Yami Nayar, Ishmael Randall Weeks, and Saya Woolfalk — explore and express the fluid nature of their emigrant identities. Thursdays–Sundays. Continues through Sept. 29. \$8–\$10. 701 Mission, San Francisco, 978-2787, www.ybca.org.

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event hosted by Chris Trew. Mon., Aug. 26, 9 p.m., \$7. Elbo Room, 647 Valencia, San Francisco, 552-7788, www.elbo.com.
Doing Your Dirty Work Two: A Sampler of Contemporary Art About Sex: Second annual juried group show curated by Dorian Katz and featuring over 30 artists. Through Aug. 30. Center for Sex & Culture, 1349 Mission, San Francisco, 902-2071, www.sexandculture.org.

Humpday Happy Hour Workshop: Good Vibrations presents recurring workshops on various sex themes. Wednesdays, 6:30 p.m., Free. Good Vibrations, 1620 Polk, San Francisco, 345-0400, www.goodvibes.com/main.jhtml.

Magic Words: Using Erotic Writing to Explore Your Hidden Sexuality & Spirituality: The old saw about how writing "is like a muscle" (i.e., it needs constant exercise) gets a sensual spin when author M. Christian leads a workshop on how to give your erotic writing skills a helping hand. Tue., Aug. 27, 6:30 p.m., \$20-\$25. Good Vibrations, 1620 Polk St., San Francisco, 345-0400, www.goodvibes.com.

Sex in the City Tours: Four-hour van tour providing a lively take on San Francisco's lascivious history. Fridays, 6:30 p.m., \$69, 510-915-1010, www.sexinthecitytours.com. Multiple San Francisco Locations, multiple addresses, San Francisco.

SPORTS - SPECTATOR

America's Cup 2013: The Louis Vuitton Challenger Series — Finals: Wed., Aug. 21; Sat., Aug. 24; Sun., Aug. 25; Wed., Aug. 28; Fri., Aug. 30, americascup.com. Marina Green Park, 310 Marina, San Francisco, 831-2700, www.sfgov.org.

Oakland Raiders vs. Chicago Bears: Preseason game #3. Fri., Aug.

23, 7 p.m., \$35-\$178.09 advance, raiders.com. O.co Coliseum, 7000 Coliseum, Oakland, 510-569-2121, www.coliseum.com.
San Francisco 49ers vs. Minnesota Vikings: Preseason game #3. Sun., Aug. 25, 5 p.m., \$79-\$414.80 advance, 49ers.com. Candlestick Park, 602 Jamestown, San Francisco, 467-1994.

THEATER

A Match Made in Hell: A new musical comedy written and directed by Max and Nicholas Weinbach, respectively. Starting Aug. 23, Fridays, Saturdays, 8 p.m. Continues through Sept. 14, \$15-\$20, matchmadeinhellmusical.com. Bindlestiff Studio, 185 6th St., San Francisco, 255-0440, www.bindlestiffstudio.org.

Beach Blanket Babylon: Steve Silver's musical revue spoofs pop culture with extravagant costumes. Wednesdays-Sundays, \$25-\$130, beachblanketbabylon.com. Club Fugazi, 678 Green, San Francisco, 421-4222, www.beachblanketbabylon.com.

Can You Dig It? The '60s – Back Down East 14th: 90-minute autobiographical solo show by Don Reed. Saturdays, 8:30 p.m.; Sundays, 7 p.m. Continues through Sept. 8, \$15-\$50, themarsh.org. The Marsh Theater, 1062 Valencia St., San Francisco, 826-5750, www.themarsh.org.

Foodies! The Musical: A musical comedy revue of songs and sketches that take a humorous look at the current food scene. Fridays, Saturdays, 8 p.m., \$34, foodiesthemusical.com. Shelton Theater, 533 Sutter, San Francisco, 433-3040, www.sheltontheater.com.

The Goat, or Who Is Sylvia?: Michael Shipley directs this staging of Edward Albee's Pulitzer Prize-nominated script starring

Taylor Brock, Richard Aiello, Don Williams, and Matt Bratko. Thursdays-Saturdays, 8 p.m. Continues through Aug. 24, \$25-\$50. The Phoenix Theatre, 414 Mason, San Francisco, 989-0023, www.phoenixtheatresf.org.

Hedwig and the Angry Inch: The comical and rocking LGBT musical favorite. Wednesdays-Saturdays, \$15-\$39. Boxcar Playhouse, 505 Natoma, San Francisco, 776-1747, www.boxcartheatre.org.

In Friendship: Stories by Zona Gale: Lighthearted early 20th century Americana tales adapted for the stage by the Word for Word Performing Arts Company. Wednesdays, Thursdays, 7 p.m.; Fridays, Saturdays, 8 p.m.; Sundays, 3 p.m. Continues through Sept. 8, \$30-\$50. Z Below, 470 Florida St., San Francisco.

Marius: The first tale in French playwright/filmmaker Marcel Pagnol's "Marseille Trilogy," translated and directed by R. David Valayre. Thursdays-Saturdays, 8 p.m.; Sundays, 3 p.m. Continues through Aug. 25, \$20-\$35, generationtheatre.com. Fort Mason, Southside Theater, Marina, San Francisco, www.fortmason.org.

Monday Night Marsh: Musicians, actors, performance artists, and others take the stage at this regular staging of works in progress. Mondays, \$7. The Marsh Theater, 1062 Valencia St., San Francisco, 826-5750, www.themarsh.org.

My Own Fairytale: Four workshop performances of a new musical by Leslie Noel. Fridays, Saturdays, 8 p.m. Continues through Aug. 24, \$15-\$50. The Marsh Berkeley, 2120 Allston, Berkeley, 510-704-8291, www.themarsh.org.

Priscilla, Queen of the Desert: The Musical: A Broadway musical based on the beloved 1994 drag queen cinema

sensation? Yeah, we think that concept'll fly pretty well in San Francisco — and it's already the most successful musical in the history of its Australian homeland. Tuesdays-Saturdays. Continues through Aug. 31, \$45-\$210, priscillathemusical.com. Orpheum Theatre, 1192 Market, San Francisco, 551-2000, www.shnsf.com.

Secret Improv Society: Underground improvisational theater. Saturdays, 10 p.m., \$15. Shelton Theater, 533 Sutter, San Francisco, 433-3040, www.sheltontheater.com.

Sex and the City: Live! A drag rendition of the HBO series *Sex and the City*. Wednesdays, 7 & 9 p.m., \$20-\$25, trannysnack.com. 1772 Market Street, 1772 Market St., San Francisco, 371-9705, <https://www.facebook.com/1760MarketStreet>.

So You Can Hear Me: Solo show by Safiya Martinez based on her experiences teaching in a South Bronx public school. Fridays, 8 p.m.; Saturdays, 5 p.m. Continues through Aug. 24, \$15-\$50. The Marsh Theater, 1062 Valencia St., San Francisco, 826-5750, www.themarsh.org.

Solo Sundays: A monthly showcase of solo performances. Last Sunday of every month, 7 p.m., \$12. Stage Werx 446, 446 Valencia St, San Francisco, www.stagewerx.org.

Steve Seabrook: Better Than You: A satirically comedic one-man show with a self-help theme, written and performed by Kurt Bodden. Thursdays, 8 p.m.; Saturdays, 8:30 p.m. Continues through Aug. 24, \$15-\$50. The Marsh Theater, 1062 Valencia St., San Francisco, 826-5750, www.themarsh.org.

Sweet Bird of Youth: Jennifer Welch directs this revival of the 1959 Tennessee Williams drama. Wednesdays-Saturdays, 8 p.m. Continues through Aug. 24, \$24-\$38. Tides Theatre, 533 Sutter St., San Francisco, 399-1322, www.tidestheatre.org.

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Travel Photos

The weird beauty of skateboarders in stasis.



Courtesy of Joseph Staley

BY JONATHAN CURIEL

It's all done with wires.

They're as ubiquitous to urban life as traffic jams and things wrapped in bacon. Skateboarders wheel across surfaces and fly over sidewalks, down stairwells, along walls, and atop cars. Nothing is off-limits, which is why skateboard photography can be such a compelling art form—even for art-goers who dislike skateboarders because of the noise and clatter of the skateboarders' every move.

The most shocking thing about "Synonymous," the exhibit of skateboard photos at IAM Gallery, is the stasis in so many shots. Skateboarders standing around. Skateboarders laughing with each other. Skateboarders (and skateboards) in a moment of utter calm. Take Joseph Staley's *Onward*, a beautiful black-and-white image of a skateboard and Staley's foot, gliding past a fading arrow that was painted onto Market Street as a car directional. The contrasting shapes that compose *Onward*—triangles and lines; dots, ridges, and curves—give the shot an almost abstract quality. Its meaning is absolutely clear to Staley, a 30-year-old San Franciscan who has been riding skateboards for 22 years and, as an adult, has encountered waves of antagonism from strangers.

"It's forward motion," he says of the photo. "The arrow means forward progression. I'm on a skateboard and that's my direction every day."

Staley's images—including one titled *Carpenter by Trade*, which shows rider Tim Bruns aloft like a bird—are meant to contradict the image of skateboarders as rule-breaking renegades who can't fit into society. Bruns was one of the first professional skateboarders whose non-skateboarding abilities impressed a teenage Staley.

"I met him when I lived in Los Angeles 12 years ago, during the height of his being a sponsored skateboarder, and I really looked up to him," says Staley. "He was at the time going to Los Angeles Community College for a graphics-design degree. I admired his work ethic and the ingenuity to be planning a life after skateboarding. He's like myself and other skateboarders around my age—someone who spent his entire life skateboarding and spends so much of their free time devoted to their passion. By trade, he's a carpenter and works 9-5, just like I work 9-5."

Staley works as an entertainment coordinator for an events company, and this summer has been a youth counselor for kids at the Jewish Community Center. He's a photographer whose work is good enough to be exhibited far beyond the "skate photo" genre. Ditto for Jason Henry, a 28-year-old photojournalist and commercial photographer who shoots for such publications as *The New York Times*, *The Wall Street Journal*, and *Vice Magazine*. For Henry, skateboarding as a teenager led to photographing his skateboarding friends, which eventually led to photography as a full-time profession.

"People," Staley says, "tend to lump skateboarders, especially adult skateboarders, into this genre of 'lost boys' or 'people who don't want to grow up.' They think that skateboarding is just a childish activity, but these views are from people who haven't spent their life skateboarding. ... It's your lifestyle. It's your friends. For so many, it's their job or why they got their job, or how they got to know people."

While "Synonymous" humanizes skateboarders and reveals different dimensions to their lives, some of the photos confirm the stereotype that skateboarders prefer living on the edge. Among Henry's set is one of a skateboarder fighting a taxi driver, and another of a bare-chested skateboarder named David Perry, who's shown holding a pet raccoon at his parent's house in Florida. Perry's mother rescues and rehabilitates raccoons and keeps them with her, and the raccoon is biting the face of her skateboarding son. "It wasn't intentional or harmful," Henry says. "It was like a dog giving a love bite."

Henry, meanwhile, admits to something that counters an earlier claim. "I'm still that little kid" who likes to skateboard, he says, adding: "Maybe I don't want to grow up."

Less is more. It's a truism that also applies to visual arts, and two exemplary practitioners of this approach are exhibiting just a block apart in downtown San Francisco. Charley Brown has brought his tectonic splashes of black, white, and red to the Dolby Chadwick Gallery, while Alex Katz has gifted his timeless black-and-white etchings of six young adults to Meyerovich Gallery. Brown's canvases are reminiscent of Robert Motherwell's greatest works but are anything but derivative. *Diptych #1*—all 10 feet of it—feels like an epic reflection of synthesis and symmetry. To say *Diptych #1* is "breathless" is but one fitting description of Brown's singular creation. Katz ensnares his six portraits in shadow and lines that give them the right amount of mystery and prominence. Just as with Brown's paintings, Katz's etchings inspire multiple viewings—to make sure you notice every detail of the minimalism that's hard at work.

Joe Staley, Jason Henry, Chris Atwood, Ben Gore, Joel Meinholz: "Synonymous"

Through Sept. 7 at IAM Gallery, 1000 Howard St., S.F. Free. 861-5089 or iamsf.com.

Charley Brown: "Divergence"

Through Aug. 31 at Dolby Chadwick Gallery, 210 Post St., S.F. Free. 956-3560 or dolbychadwickgallery.com.

Alex Katz: "New Works"

Through Oct. 1 at Meyerovich Gallery, 251 Post St., S.F. Free. 421-7171 or meyerovich.com.

▼ KNOW YOUR STREET ART

Untitled

61 Bartlett

It's one of San Francisco's greatest works of street art—as good as anything Banksy ever gave this city, and certainly much, much bigger. The two giant seals that the artist known as ROA painted in the Mission District, onto a three-story building at 61 Bartlett, between 21st and 22nd streets, are in their final stages of life. A condo/retail project is going up on the property, and sometime in the next 16 months, ROA's seals will disappear. The seals have been there since 2011—a stunning gift from a Belgian street artist with a global reputation for animal figures. Few other street artists have ROA's ability to orchestrate large, worldwide

projects of such high artistic caliber. Now is the time to see the seals, while the property is still undeveloped and there are still great sightlines from Bartlett, the street that's just one short block west of Mission Street. Katie Wilson, a staff member at the property's development company, Build Group, says that the condo/retail complex will be eight stories tall and "will cover" the view of ROA's work when completed in January 2015. But the cover-up will probably happen months before then. In its literature for the complex, which will have 114 condominiums, Build Group describes the area as "the up and coming colorful Mission neighborhood."



Photograph by Camila Bernal

Scientific fact: Giant seals are endangered by condo encroachment.

ROA's seals were a big reason the neighborhood had the kind of character that everyone now wants to so near as to eclipse it. J.C.

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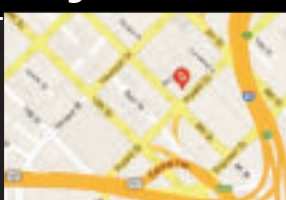
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You Look Familiar

The World's End ties up a sort-of trilogy with new villains and old emotional problems.

BY CASEY BURCHBY

Despite coming from three different genres, “The Cornetto Trilogy,” the films that director Edgar Wright co-wrote with star Simon Pegg, does have a number of themes in common. The trilogy (*Shaun of the Dead*, *Hot Fuzz*, and *The World's End*, which opens on Friday) are all playful takes on Hollywood genres (respectively: zombie horror, action, and science fiction). They can also be enjoyed as a collection of expertly staged fight sequences. And, they can be read as meditations on the power of social conformity.

In a recent interview here in San Francisco, Wright, Pegg, and trilogy co-star Nick Frost spoke of the films as portraits of losers under pressure. In all three films, Pegg plays antiheroes who struggle with identifying a path to happiness and fulfillment — middle-class characters who resist their prescribed middle-class lives. “These people have a character flaw which is then exacerbated by the situation they’re in,” says Wright.

In *Shaun of the Dead*, Shaun (Pegg) is a shiftless commitment-phobe, unable to move his life productively forward. In *Hot Fuzz*, Pegg is Nicholas Angel, an overzealous London police officer reassigned to a small English village. Pegg’s Gary King in *The World's End* is a former teenage Goth rebel. Now, 20 years on, Gary remains a bit of a Goth, a marginal rebel, but also a pathetic alcoholic. He rounds up his four best mates — comfortable middle-class professionals played by Frost, Martin Freeman, Paddy Considine, and Eddie Marsan — to re-create an epic pub crawl they originally attempted as teenagers.

Despite the fact that *The World's End* is an outlandish, energetic good time, Wright and Pegg see Gary’s self-destructive tendencies as keeping the film rooted in a recognizable reality.

“For both Simon and myself,” says Wright, “there was a point in our lives where we could have become a Gary, if we’d let things carry on in a certain way. You write about the person you could have been as much as the people you might know. With all of the characters, you’re writing echoes of yourself.”

Pegg recalls people from his past who have that “terminal attitude that Gary has,” a selfishness that stems from the fact that Gary “is not very well.” But as backward, crass, and delusional as Gary may be, there is also a perverse, Quixotic nobility in his attempt to recapture the lost past and fulfill his misguided sense of destiny.



Edgar Wright considers weighty issues like perpetual male immaturity, and robots.

Frost plays Gary’s best friend, Andy. Andy nurses a long-festering grudge against Gary, whose recklessness has turned Andy into an uptight, teetotaling corporate lawyer.

“Andy is doing corporate law, not family law; he’s having marriage problems,” Pegg says. “He’s grown up and taken on another life, but it doesn’t necessarily mean he’s happy.”

In contrasting Andy to the somewhat goofier characters he played in the other two movies, Frost says, “I’ve certainly been Ed [from *Shaun*]. I’ve never been Danny [from *Fuzz*]. But being kind of a time bomb, that’s a nice role to play. Knowing that within three or four hours of meeting Gary again, Andy’s going to go off — that’s a nice thing to play with.”

Though the film is grounded in characters facing recognizable human dilemmas, *The World's End* (like *Shaun* and *Fuzz*) takes a hard left turn about a half-hour into the pro-

The world’s last, best hope: short Brits.

ceedings, in the form of a rather unconventional alien invasion. Limb-crunching fight scenes ensue, a staple of the trilogy. As such, a major part of the rehearsals consisted of training and choreography.

For Wright, it was important to make the fights distinctive from the fight sequences in his other films.

“You want to believe that our heroes are actually in the thick of these brawls,” says the director. “The only way to do it was to take a more Hong Kong approach in shooting longer, uninterrupted takes and actually showing that our actors can do the choreography. So once we designed that [approach] for the [first] fight, it became the template for the entire movie. I wanted the fights to feel fast and brutal. There’s hardly any slow-motion at all. But they’re funny and exciting. And they’re mostly exciting because you can see that the actors are doing it.”

For Pegg, creating visual authenticity in the fights was crucial in engaging the audience.

“It was very important for all of us that we do as many of the stunts as we could — as many as insurance would allow us,” Pegg says.

When asked about the fluid, highly-readable visuals of The Cornetto Trilogy’s fights versus the chaotic, blurry action sequences that dominate major Hollywood releases, Pegg suggests a theory to explain why that approach is so widespread.

“Maybe the reason that style you’re talking about evolved is because you’re cutting around stunt performers and doubles,” he says. “You don’t want to see anyone’s face. You want to dupe the audience into thinking it’s the actor. Whereas with us, we wanted to show the audience that it was the actors doing it and that we were all participating in the fight scenes as much as we were allowed to do.”

Without spoiling the film’s best twists, it’s safe to say that Pegg, Frost, and their co-stars are not fighting traditional invaders. In fact, for much of the film, we are made to infer and guess who or what has done the invading. Wright strove to avoid clichés, particularly in the depiction of aliens.

“I feel like I’ve seen [aliens] a million times, and quite a lot recently,” he says. “You tend to see the same creature designs. And I liked the idea more that it was about an overall intelligence and their puppets. The idea is they’re trying to just repopulate the troublesome people [on Earth], but they’ve underestimated how much work there is to do.”

Pegg provides a little background about how the “alien” concept developed, which was originally conceived as “an intergalactic Facebook.”

“There were possibly billions of species involved in it,” he says. “But their method of control is to replicate small amounts of whoever is on the planet and then, over a couple of hundred years, try and change ideology. They’ve always managed to do it, and that’s why the replicants they make fall apart quite easily, because they’ve never come across anyone who fights back so much. Earth is this problematic little ball on an arm of the Milky Way.”

“One thing we like, too, is that phrase, ‘Never argue with a drunk,’” says Wright. “Because you cannot win. And our reputation in the solar system is that Earth is the planet of the drunken apes.”

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▼ Film

**Austenland**

Rated PG-13. Opens Friday at the Century 9 and the Sundance Kabuki.

On paper, there may not be a more unlikely confluence of styles than the writers of *Twilight* and *Napoleon Dynamite*, but they come together in Jerusha Hess's *Austenland*, and it works. Written and directed by *Dynamite* co-screenwriter Hess, and produced by *Twilight* author Stephenie Meyer, *Austenland* follows Jane (Keri Russell), a Jane Austen superfan who visits an English resort purporting to re-create the Austen-era experience — down to the possibility of finding a real Mr. Darcy, or an equivalent thereof. But *Austenland* isn't just about girls lusting after boys, and in spite of the not-quite-human caricatures that populated Hess and Meyer's previous works, it actually feels like it's about real people. At the heart of the picture is the friendship between Jane and her fellow Austenlander Elizabeth (Jennifer Coolidge), which is likely the result of the film being made by women. Though Coolidge is in ditz mode, there are fewer jokes about her ample bosom — and her character has more agency — than if a man had been helming the picture. A tip for straight girls whose boyfriends are afraid to see an obvious chick flick because it threatens their fragile masculinity: Tell them that Baltar from *Battlestar Galactica* is in it. If that doesn't work, he may not be your Darcy. **SHERILYN CONNELLY**

The World's End

Rated R. Opens Friday.

Simon Pegg and director Edgar Wright, both still best-loved in America for 2004's zombie comedy *Shaun of the Dead*, say they developed the idea for *The World's End* during the press tour for their second movie, 2007's cop-movie homage *Hot Fuzz*. May be, but the financial failure of Wright's 2010 Pegg-free (and far more expensive) magnum opus *Scott Pilgrim vs. the World* may also account for why this final entry in what Wright calls "The Cornetto Trilogy" returns to many of the elements of *Shaun of the Dead*: attempting to recreate an epic pub crawl that he and his friends (including Nick Frost, naturally) never completed as teenagers in 1990, Pegg's man-child protagonist has to grow up fast when society collapses around him, this time in the form of an Invasion of the Body Snatchers-style robot takeover of their hometown. *The World's*

Even swooning is meta now.

End also continues the genre deconstruction of *Shaun* and *Fuzz* ("robot" is the new zed-word, and just what happens to the snatched bodies, anyway?), and it's fun enough to be appreciated by audiences who aren't already fans of the series. But it also feels rote, and almost safe, in a way that a Wright and Pegg movie shouldn't. Here's to hoping they go in a new direction for their first post-trilogy picture. **s.c.**

Read our interview with Wright, Pegg, and Frost on page 31.

Ain't Them Bodies Saints

Rated R. Opens Friday.

A leading contender for overrated indie of the year, writer-director David Lowery's preciously '70s-set crime romance is a beautiful bore. The pretentious title should be your tip-off; for all its pseudo-poetic twang, *Ain't Them Bodies Saints* doesn't really mean much. The affectedly spare story goes through some familiar motions: outlaw lovers in a shootout with Texas cops, separated by a mournful incarceration, potentially reunited by a nervy jailbreak. Yearning is solemnly suggested, if unsubstantiated. Mostly it's a flattering array of poses for the sinewy young stars, Casey Affleck and Rooney Mara, whose august company we're urged to view as a great privilege. Not that venerating its leads should count against a film, but in this case, there's a passive-aggressively bitchy subtext: "Hey, this could have been cheesier, you know; be thankful it's not *Ben Affleck* and *Kate Mara*." So, yes, the credentials are fine, extending to Ben Foster as a cop who (sort of) comes between the lovers, and between the strong cinematography, slick cutting, and shrewd soundtracking — all in service of many monotonous mood cues. Meanwhile, as if a slave to fashionable restraint, Lowery truncates his characters' feelings to a fault. The leads don't say much, except when making poetic speeches. "I used to be the devil, and now I'm just a man," Affleck says in one of his; "I thought I would die from all that love," Mara says in one of hers; it's as if they're trying to talk us into what the movie hasn't otherwise managed to make us feel. Like that umpteenth old-timey hipster boutique full of artisanal "dry goods," this movie comes fully stocked with a bunch of cool stuff we don't really need. **JONATHAN KIEFER**

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FILM CAPSULES

▼ Film

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OPENING

Cutie and the Boxer Set primarily in the mildly overstuffed squalor of their tiny New York apartment, Zachary Heinzerling's *Cutie and the Boxer* documents the lives of Japanese-born artist Noriko Shinohara and her husband, Ushio, whose career has always dominated Noriko's life. Ushio is the more famous of the two, especially for his paintings (achieved with a large canvas, boxing gloves, and a lot of paint) and his grotesque found-cardboard sculptures, while Noriko's work is autobiographical comics

about their lives — work she's long neglected due to her perceived obligations to the needy, destitute, and frequently drunk Ushio, as well as her real obligations to their American-born son, Alex. (Archival footage shows the poor kid growing up in an incredibly inappropriate, booze-drenched environment.) Leading up to a joint gallery show, *Cutie and the Boxer* is an inspiring story of a woman finally learning that loving someone else (and they do love each other) doesn't mean ignoring her own needs. Noriko's character is "Cutie" in her comics, and Ushio is "Bullie," and he's never referred to as a boxer at any point, but calling the picture *Cutie and the Bullie* would invoke too much cultural baggage in America. And it's not that Ushio hasn't bullied Noriko — but it was in the way that's long been sanctioned by marriage. (S.C.)

ONGOING

The Act of Killing Beyond the banality of evil, there's its surreality. For this stunning documentary, filmmaker Joshua Oppenheimer

encouraged former Indonesian death squad leaders to revisit the massacres they perpetrated in the mid-'60s — re-enacting crimes against humanity like scenes from movies they've loved. Having grown complacent with impunity, they eagerly agreed: "Why do people watch films about Nazis? To see power and sadism. We can do that." here is something palpably cathartic about the ritual of the re-creations, and it is encouraging, barely, to see the posturing tilt from defiance toward repentance. Oppenheimer ends with Anwar alone in a bland back alley, retching from the memory of what he did there. Earlier in the film he'd play-acted to imitate the last gasps of some unforgotten victim whose head he once cut off; now he makes that same awful sound involuntarily. (J.K.)

Europa Report Sebastián Cordero's stylish space-faring thriller *Europa Report*, structured as a pastiche of on-board camera feeds from a ship sent to investigate possible life on Jupiter's moon, has the virtue of total commitment to its concept, all risks be damned. Of course the risks are what make it interesting, and, owing a lot to natural performances and Philip Gelatt's taut script. A variously pedigreed cast includes *4 Months, 3 Weeks and 2 Days*' Anamaria Marinca, *The Girl with the Dragon Tattoo*'s Michael Nyqvist, and *Elysium*'s Sharlto Copley, but this is very much an ensemble affair, not to mention an attractive braid of suspense, techie curiosity,

and wilderness appreciation. There's also some grace in how Cordero handles his homages, as when Mission Control sends the astronauts off with "some light traveling music" in the form of Strauss' "Blue Danube Waltz." It's more than a wink; it's a tribute to how *2001: A Space Odyssey* has served as plausible inspiration for movies and missions alike. But it also begs the question: Did none of this movie's characters see 2010, the one that ended with "a warning from the landlord" to leave Europa alone? (J.K.)

Jobs This first of the year's two Steve Jobs biopics lacks the free pass of an Aaron Sorkin script, but sort of makes up for it by stunt-casting Ashton Kutcher in the title role. As enabled by director Joshua Michael Stern, Kutcher's earnest impersonation elevates the Apple origin story into ... well, something other than just *'70s Start-Up*. Still, it is plodding, unsavory stuff; the script, by first-timer Matt Whiteley, seems directly extracted from Apple marketing materials, if also frequently stymied by their old decree to "think different." Jobs's path from barefoot dropout to boardroom dandy took some strange turns, but the filmmakers make it look like too straight a line. Kutcher's fun to watch, though, and he has good if underwritten support from Josh Gad as Steve "Woz" Wozniak, this Jobs's roly-poly sidekick and comic relief. Also, the movie's production values seem more obligatory than inspired; its last word on Jobs'

legacy might be that there's really no reason to see a film about him on a theater screen instead of an iPhone. (J.K.)

FILM SHOWTIMES

Arthouse listings compiled by John Graham. To submit a listing (at least 10 days before issue date), e-mail film@sfweekly.com.

Artists' Television Access. Periwinkle Cinema: Sound and Image: The gay video series hosts a night of films and noises, including live soundtracks provided by Annah Anti-Palindrome, Nomy Lamm, Beastiary, and other soundmakers. Wed., Aug. 21, 8:07 p.m. \$7. facebook.com/PeriwinkleCinema. GAZE Screening #5: Transgressions: ATA's women's film series showcases boundary-crossing creations by Jessica Bardsley, Hannah Piper Burns, Sonia Gonzalez, Adla Isanovic, Dolissa Medina, Nooshin Rostami, and Sable Elyse Smith. Sat., Aug. 24, 8 p.m. \$6-\$10. gazefilmseries.wordpress.com. Noble Gases: The EFFPortland 2013 Director's Picks: An hourlong program of avant-garde short films from PDX's Experimental Film Festival, including works by Matt McCormick, Tyler Lynch, Brenda L. Burmeister, Gina Marie Napolitan, Pablo Mazzolo, Caroline Monnet, and more. Sun., Aug. 25, 7:30 p.m. effportland.org. 992 Valencia, S.F. 824-3890, www.atasite.org.

Cafe Royale. Terrible Movie Night: *Sharknado*: Mon., Aug. 26, 8 p.m. 800 Post, S.F. 441-4099, www.caferoyale-sf.com.

The Castro Theatre. *Showgirls*: Night of 1,000 Showgirls: Not all that happens in Vegas stays in Vegas — witness *Showgirls*, the ultra-tawdry cult classic that returns to San Francisco for its 16th annual screening with hostess Peaches Christ. In true S.F. style, of course, there will also be a drag spectacle featuring multiple incarnations of Elizabeth "Nomi Malone" Berkley. Sat., Aug. 24, 8 p.m. \$22-\$45. peacheschrist.com. 429 Castro, S.F. 621-6120, www.castrotheatre.com.

Century San Francisco Centre 9 and XD. *Sinbad: Make Me Wanna Holla*: Comedy's biggest proponent of parachute pants stars in a live concert film. Thu., Aug. 22, 8 p.m. \$10-\$50-\$12.50. fathomevents.com. 845 Market St., S.F. 538-8422, www.cinemamark.com/theatre-detail.aspx?node_id=1672.

Clay Theatre. *Blue Jasmine*: Daily. *Fight Club*: Trim your nails, slip into your favorite *Hustler* mesh tee, and spend two late nights with David Fincher's snazzy black comedy that proves not all DIY soapmakers are twee artisanal hipsters. Of course, you must remember the first rule of *Fight Club*, which is: *You don't make that overplayed joke about the first rule of Fight Club*. Aug. 23-24, 11:59 p.m. \$9-\$10. 2261 Fillmore St., S.F. 267-4893, www.landmarktheatres.com/Market/SanFrancisco/SanFrancisco_Frameset.htm.

Dark Room Theater. Bad Movie Night: *Ninja Assassin*: Hosts Jim Fourniadis, Mikl-Em, and John Hell learn what the rest of us knew all along, i.e., that mononymic K-pop music superstar Rain is actually an unstoppable killer trained by '80s ninja-flick icon Sho Kosugi. Well, duh. Sun., Aug. 25, 8 p.m. \$6.99. 2263 Mission, S.F. 401-7987, www.darkroomsf.com.

Exploratorium. Saturday Cinema: Weekly thematic film screenings presented in the Kanbar Forum by the Exploratorium's Cinema Arts program. Saturdays, 12, 2 & 4 p.m. free with museum admission. Pier 15, S.F. 528-4360, www.exploratorium.edu.

Opera Plaza Cinemas. *The Artist and the Model*: Daily. *The Act of Killing*: Daily. *Europa Report*: Daily. *Hannah Arendt*: Daily. *Cutie and the Boxer*: Aug. 23-29. 601 Van Ness Ave., S.F. 777-3456, www.landmarktheatres.com/market/SanFrancisco/OperaPlazaCinema.htm.

Pacific Film Archive. Castles in the Sky: Masterful Anime from Studio Ghibli: Retrospective of films from one of Japan's most heralded animation studios, through Aug. 25. \$5.50-\$9.50. bampfa.berkeley.edu. 2575 Bancroft (at Bowditch), Berkeley, 510-642-1124, www.bampfa.berkeley.edu.

Roxie Theater. *Prince Avalanche*: Through Aug. 22. *Portrait of Jason*: Through Aug. 22. *Frances Ha*: Through Aug. 22. *Mumia: Long Distance Revolutionary*: Aug. 23-29. 3117 16th St., San Francisco, 863-1087, www.roxie.com.

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Not That Kind of Danish

A Danish brewer joins up with a local Belgian ale enthusiast in the Tenderloin. The result: Superb beers and tiny hot dogs.



Camila Bernal

BY ANNA ROTH

It was a dream come true for Bay Area beer geeks when Chuck Stilphen, of Oakland's Belgian beer temple The Trappist, announced that he was opening a new San Francisco bar with Denmark's famed "gypsy brewer" Mikkel Borg Bjergsø. The roving brewer is behind Copenhagen's eccentric Mikkeller Bars, and the new Tenderloin bar is the brewery's first outpost in the United States. But don't come expecting a New Nordic food wonderland or the same quirky character as his Danish spots. Despite the Mikkeller name, long European beer list, and the sleek Scandinavian design (blond wood, modern furniture, a slight industrial edge), this is a bar built with the American beer drinker in mind.

It fits in nicely with the San Francisco beer scene — it's cleaner and friendlier than Toronado, bigger than Monk's Kettle, closer to downtown than Magnolia. The 42 taps, fed by an elaborate and high-tech system nicknamed the "Flux Capacitor," are filled with Mikkeller beers and other rare and interesting brews. Whether you opt for the fruity, floral Trois Dames Saison Framboise from Switzerland or the Mikkeller Black 2011, an 18 percent alcohol-by-volume monster described on the menu as a "daring & vulgar imperial stout," you're bound to find something that will expand your beer-drinking horizons. What's even more surprising is that most of the beers are mild, even with their high potency, a refreshing change of pace from Northern California brewers' usual hop bombs.

Copenhagen is one of the most exciting food cities in the world right now, mostly

Pork sandwiches and salt cod cakes taste good with fancy beer.

thanks to the continued envelope-pushing of chef Rene Redzepi at his restaurant Noma and experimental nonprofit the Nordic Food Lab, and I was initially disappointed to find that the menu didn't reflect much of Mikkeller's Danish roots. Aside from a few Scandinavian touches like rye croutons on a salad and a salt cod cake starter, the rest of the menu from former D.C. chef Michael O'Brien is pure California, from the bacon-wrapped hot dogs to the Korean chicken wings.

But the 80-seat room is more set up for casual drinking than sit-down dining. There are stools around the large square bar and only a few tables and booths; these fill up quickly. The goal was not to open a Danish restaurant, I realized, but a place for enjoying beer — and the menu is full of things that taste good while you are drinking it.

If you come in a group, the best thing to order is the sausage platter, an assortment of all five house-made sausages arranged on a metal tray like a family crest. The mettwurst, a smoked pork summer sausage, was tender and fatty, and the smoked beef-and-pork sausage — basically a hot dog — came on a slick of chili for a bite that was pure Americana. Salsa gave the lamb merguez more of a Mexican bent than a North African one, and caramelized onions accentuated the garlicky savoriness of the saucisson à l'ail. Trying them all together gave a sense of the surprising flavor range of ground meat stuffed in a casing, and showed the kitchen's ease in borrowing from a wide range of cuisines. >>p36

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Not That Kind of Danish from p35

Every sausage can also be ordered individually as a sandwich, served with a salad or a mountain of thick-cut fries that actually taste like potatoes. But if you're going the sandwich route, get the slow-roasted pork shoulder. It's topped with a mess of melted provolone and mayo, and just the kind of dripping, meaty indulgence you want in a pork sandwich. The only misstep was the braised broccoli rabe on top, which had a pleasant bitterness that cut through the fat but was harder to bite than the rest of the fillings, sendangering the sandwich's structural integrity. But there are always forks.

Overall, the food was uniformly tasty, though there aren't many items for lighter appetites. The marinated tofu steak on the banh mi was a decent substitute for meat, but the sandwich failed to really rise above a token vegetarian option. And the most expensive item, steak frites, didn't seem worth the \$25: Though the skirt steak came a perfect medium rare, atop a salty puddle of steak sauce and juices, it came with the same pile of fries as the other, cheaper dishes.

Appetizers were the most popular orders of the tables around us, and that made sense, given the bar's convivial, beer-swigging atmosphere. Salt cod cakes were basically fishier, more pulverized crab cakes; worth getting if you want to simulate Scandinavia. A better sharing item is the lil smokies: thumb-sized, house-made hot dogs wrapped in bacon and served in a cute little frying basket. Chicken wings come with a sweet soy-honey sauce or a spicy sauce made with Korean chili paste; they didn't approach the gastronomic heights of Wing Wings, but were zesty and crispy enough to preclude any serious complaints.

Mikkeller was slammed every night I visited, with a long waiting list for tables and crowds hovering like alcoholic hummingbirds for space at the bar. It could be hard to get servers' attention, but when we did, they were friendly and helpful, taking the time to recommend beers or give advice on the menu. The crowds are a bit of a curiosity given the bar's location on a still-shady Tenderloin corner. One night a presumably homeless man was relieving himself while passed out on the sidewalk a few steps from the bar's door, a reminder that despite Mid-Market's much-heralded revitalization — and the stylish masses that have now come to sip tulip glasses of expensive imported alcohol — the neighborhood still has rough edges. Luckily, the bar, like the beers it makes, has an understated enough presence to move into an evolving neighborhood and have no trouble fitting in. Skål to the tasty side of urban renewal.

E-mail: Anna.Roth@SFWeekly.com

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Going Beyond the Cone at Mr. and Mrs. Miscellaneous

BY ALEXIS KATSILOMETES

an Flores and Annabelle Topacio, better-known as Mr. and Mrs. Miscellaneous, are masters of more than just ice cream. On a recent visit, while doubling up on scoops of Buttermilk Lime with Blackberry and the perfectly contrasting Ghost Pepper and Shochu, a few other craft confections made their way into our greedy hands. As if we needed another excuse to visit the Dogpatch shop.

In peanut brittle (\$7/6-oz. jar, \$14/12-oz. jar), roasted and salted peanuts are mixed into the sweet and crunchy chunks of caramel. Throw a little on a scoop of their sweet cream (or just about any flavor for that matter). Other brittle flavors in-

We're addicted to the peanut brittle at this sweet Dogpatch shop.

clude peanut and popcorn, sesame banana, almond, and pumpkin seed (seasonal).

The toasted Coconut Marshmallows (\$1/piece) are what traditional marshmallows wish they could be. A generous dusting of toasted coconut gives wonderful texture to the classic campfire treat. Our s'mores will never be the same.

To make the sought-after puffs (\$2.50/piece), Ian and Annabelle swirl vanilla marshmallows with salted caramel. The resulting square is perfectly chewy, surprisingly airy, and dangerously delicious.

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▼ FRESH EATS

Trend Watch: Amaro

BY ANNA ROTH

Beretta bar manager Adam Wilson had a trick in his Vegas days, back when he managed the bar program for Mario Batali's three Sin City >> p38

RECENT OPENINGS

A weekly listing of new dining spots around town. To recommend a place, e-mail fresheats@sfweekly.com.

Aliment: Taking its name from an ancient word for nourishment, this new restaurant serves upper-crust comfort food including hanger steak, fried chicken with charred escarole slaw, and fried Brussels sprouts with fish sauce. 786 Bush.

The Beer Hall: This mid-Market bar and bottle shop is certainly poised to get traffic from the nearby Twitter headquarters. 20 California beers tap, a few wines, and a cool-looking wall plastered in bottle caps. 1 Polk, 800-7416. thebeerhallsf.com.

The Cavalier: Now open in the Hotel Zetta, this 115-seat, upscale restaurant and lounge offers British-themed menu items including steak and oyster pie, Sunday roast chicken, and egg and soldiers. There's a main and a side bar with a program that includes "Colony Cocktails," such as The Victorian, with rye whiskey, Earl Grey tea, sweet vermouth, and Madeira. 360 Jessie, 321-6000. thecavaliersf.com.

Emperor Norton's Boozeland: The latest from the folks behind Benders is named for a local Gold Rush eccentric and has gilded columns, lots of beer, and pool tables. No food, but Benders' famous tater tots are hopefully in its future. 510 Larkin.

Mission Public: This new Mission gastropub is offering De La Paz coffee in the mornings; afternoons bring sandwiches made with Boar's Head ingredients and bread from Panorama. When its beer and wine license gets issued, look for four beers on tap and two draft California wines. 233 14th St., 525-4175.

Ramen Izakaya Goku: A new Izakaya-style restaurant serving up five kinds of ramen, all with MSG-free broth. There are three beers on tap, and the space features a bar with seating for eight. Small plates include octopus balls and kobe beef ribs. 3232 16th St.

Tenroku Sushi: Japantown's Kinokuniya Mall now has a new conveyor-belt sushi establishment, from the owner of Sushi Raw. 1825 Post, Ste 215, 673-1328.

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Trend Watch: Amaro from p37

restaurants. Batali had a monstrous pork chop on the menu, a portion so large that diners would often put their forks down and declare surrender halfway through. Then Wilson would bring them an amaro, an Italian herbal liqueur, and tell them to wait for a bit. "Fifteen minutes later, their appetite would be back," he says, with unmistakable glee in his voice.

This was no accident: Amaros are Italian digestifs designed to be sipped after a long meal, like an alcoholic Pepto Bismol, or even consumed pre-dinner to stimulate the appetite. They're made by infusing a simple alcohol with herbs, citrus, roots, bark, and other mystery ingredients (each brand's recipe is a closely guarded secret; it's the kind of thing that only like two people in the world know). Fernet, San Francisco's beloved bitter spirit, is one of them; so is Campari, artichoke-based Cynar, Aperol, and dozens more that you probably haven't heard of. You can drink them straight, or with a little seltzer water, or you can order them in a cocktail like a negroni (equal parts gin, Campari, and sweet vermouth).

Wilson is an amaro scholar of sorts — he sent over a five-page document that he once made outlining the history of the spirit and the characteristics of several popular amaros — but he's also a skilled bartender, and uses the bitter digestifs in many of his drinks at Beretta (1199 Valencia, 695-1199, berettasf.com). There's the Il Gatano, which made the restaurant the biggest account for Nonino Amaro in the country, but my favorite is the Maserati, a smooth, well-balanced drink made with Cynar, grapefruit juice, Angostura bitters, simple syrup, and soda water. Despite having a lot of bitter things in it, the cocktail isn't overwhelmingly so; it's a refreshing pre-dinner drink that makes you feel positively Continental.

It's been slow to gain leverage in the States, but other bars are getting into the amaro game. Locanda (557 Valencia, 863-6800, locandasf.com), the Roman restaurant a few blocks up Valencia from Beretta, has a few drinks with amaros, including the Palomma, which adds another bitter layer to the tequila-and-grapefruit Mexican favorite. Local Edition (691 Market, 795-1375, localeditionsf.com), the newspaper-themed bar from the Bourbon & Branch folks, has The Brass Check (bourbon, Cynar, grapefruit, lemon, and maple syrup), a drink on the sweeter side of bitter. Hakkasan (1 Kearny, 829-8148, hakkasan.com) is making an insane negroni infused with smoke before your very eyes — it was too much on the smoky side, but the showmanship is unparalleled. And then there's the old industry favorite, a shot of Fernet, which can be obtained at almost any bar in San Francisco.

One word of caution: Bitter cocktails have bitter hangovers, a lesson I recently learned the hard way. They're at their best for their original purpose — stimulating the appetite. Get drunk on them at your own peril.

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Where (Not) To Get Lucky

BY KATY ST. CLAIR

This is really getting old, San Francisco. Every new bar seems to try and copy another one. "Signature" drinks that are actually trendy rehashes like the Moscow mule? Check. Small plates with peppadew peppers, or some take on the deviled egg, or a cheese plate? Check. Freakin' sweet potato french fries? Check. Zzzzz.

Here's what sucks about the nightclub ennui that all of this has created: Redford does all this stuff but it actually does it really well. So don't think I'm dissing you, o' mid-scale Tenderloin saloon. It's just that I've seen it all before. I commend you for the fact that for \$13 or \$16 you get a pretty gigantic cheese plate or an assortment of charcuterie. The drinks are well-made and the bartenders are top-notch (though the woman who sounded French could not understand my questions, but no biggie). I also liked your nice stools and tater tots.

Redford used to be The Ambassador, a bar that I mercilessly tore into after getting what was probably the worst service I've ever had. I took it a bit further of course and accused it of being a satanic vampire cult. Its new incarnation is supposed to have an "American" theme, but it's super subtle. One of the bartenders was wearing a cowboy shirt with American flag art on it and the décor was "iron railroad fixture chic."

But even my brother Kevin, who was visiting from Nashville and doesn't know S.F. bar culture, wants this place to find itself. I've done this long enough to know that certain buildings can be jinxed, and I was hoping that Redford would not suffer the same fate as the eerily uninviting Ambassador.

We squeezed into the two last remaining stools and it felt good to sit down after a day of running all over the place. The bartenders answered my brother's questions knowledgeably and didn't bat an eye when he asked to try what seemed like every beer on tap before deciding on one. I should add that he also drank each sample in its entirety before saying, "Nah, not that one." The staff gave us zero attitude, something I don't think I would've been able to do if the tables were turned.

"Check out those dudes down there," he said to me, pointing down the bar. There they were, three lads with newly washed hair, trimmed nails, and freshly loofah'd cracks; a dab of Tommy Hilfiger cologne on their necks for good measure. They were looking around furtively and not speaking to one another, so it was easy to read: They

were all really, really hoping to get laid. "They are in the wrong place," said Kevin. Not that there weren't attractive people at Redford, it's just that they all seemed to have just gotten off work with each other. Actually we couldn't nail down any one sort of customer, though at the same time they all blended into one big blob of the sort of people who were not out to have sex, just peppadew peppers.

We've all been like the trio at the end of the bar, though. You go to a new city and try and find the cool bars to hit but can only find vague descriptions because no guide is going to be able to tell you if there will be people there who you want to sleep with — or better still, will want to sleep with you.

"They need to head to the Marina," I told my brother, explaining why. These guys were good-looking enough to get lucky there, and if not, there's always Ketel One.

"Hey," said my bro, leaning in to whisper, "The guy next to me is German. Should we pick up a conversation?" I peered over and saw a guy who could only be named "Helmut." He was drinking a lager of some sort, most likely some import. Europeans hate American beer, and until the rise of microbrews I totally understood why. But, of course, we no longer need to hang our kopfs in schande, because now our beer rivals theirs. Kevin began talking to him

and quickly learned that, get this, Helmut was drinking Bud Light. Bud Light!

The worst beer known to mensch!

"What are you doing?!" we both said to him, and Kevin broke out the menu and we all tried to find him a decent American beer. Somehow, strangely, Helmut seemed to think that all American

beers suck so he was too scared to try anything besides Bud Light for fear of finding something even worse.

After much debate and fractured Deutsch, we recommended the Arrogant Bastard Ale, which of course is also pretty damn strong (heh heh). Danke schoen! Did he end up ordering it? We'll never know.

"Wow, they are still standing there, dazed," I said to Kevin, referring to the dudes at the end of the bar. It was starting to get sort of sad. I paid the tab and we gathered up our stuff. I asked him what he thought of the bar, overall. He said it was "nice" but lacked distinction. We both agreed that there is something mercury-retrograde about the location; things are attempting to take course but something's still not quite right. I do wish it well though, because it has good people and good food.

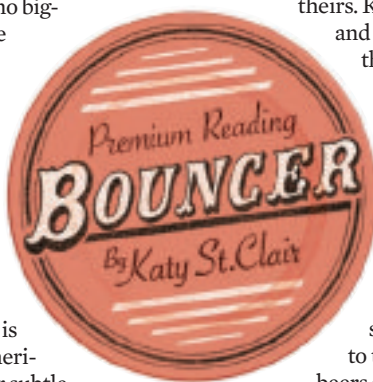
We walked past The Three Dudes on the way out, and darn it if they didn't seem to be checking us out. "Wow, they are really getting desperate," I said. We looked at each other and giggled.

Redford

673 Geary, 536-8192. redfordsf.com.

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▼ Music

Touch of Evil

Doom lord Tony Iommi explains Black Sabbath's unlikely return.

BY IAN S. PORT

You may be skeptical of a new album from a bunch of sixty-somethings best known for eating bats, not getting along, and tarnishing their singular reputation as heavy metal's inventors with reality TV and butt-rock. But we hereby testify that the following statement is, to the best of our knowledge, completely true and correct:

The new Black Sabbath album is pretty darn good.

Yes, *pretty darn good*, as in, better than a B-minus and not quite *Paranoid*, and way, way better than we had any right to expect. The raw production and sinister riffs of *13* sound like what would have happened if the Black Sabbath of 1968 had gone into the studio with the Rick Rubin of 1986 — which, as we found out from talking to original Sabbath guitarist and Reigning Lord of the Riff Tony Iommi, is sort of what happened. (They were minus original drummer Bill Ward, who, due to contractual disagreements, did not join original members Iommi, Ozzy Osbourne, and Geezer Butler for this reunion.) Prior to Sabbath's show at Shoreline Amphitheatre next week, Iommi told us about the bottomless well from which his dark art springs, and how the band managed to make one surprisingly satisfying album for lucky number 13.

SF Weekly: Did you have to reconnect with your sense of doom to write this new album, or is that connected all the time for you?

Tony Iommi: That's connected all the time, I'm afraid. That's what I do.

I imagine that you have a giant closet of riffs somewhere, and that when the closet gets full, you put out a new album.

Well, I have got a closet full of riffs, but I very rarely go back to them, to be honest. I always think, "Well, I'll put this away, and I'll put that down," and when it comes time to do something, I always seem to come up with something new. For this album, I did write purposely, so I could have an armory of songs or ideas to play to the other guys. I didn't want to walk into a room and everybody look at each other and go, "What we gonna do now?"

You're one of the grand masters, if not the grand master, of the guitar riff. What makes a good one in your mind? What do you look for?

I have to feel it in myself; it comes from within. You do a riff and you think, "Oh yeah, I really like this." I'll go back to [it] and listen to it again and go, "Yeah, I like this." I mean I've done thousands and thousands of them. I can walk into the studio and play for a couple of days and just come up with no end of riffs. I might not ever use them.



I heard that at the beginning of work on *13*, [producer] Rick Rubin made you all listen to a certain record.

When we first went to Rick's house for this album, it was like being naughty boys. "Can I just play this album?" "Uh, yeah." And he didn't tell you what it was, he just said, "Can I play this album?" And it was [Black Sabbath's] first album. "Well, yeah, we've heard this." And he said, "No, no, I want everybody to listen to it, just listen to it." And we did. We sat there and listened to it in its entirety. It wasn't a joke, it was to try and get us to realize the basic root of that album, which was the blues element and the jamming element and the raw element. I could see what he was trying to get across. I mean Ozzy said, of course, [makes nasal voice] "Oh, what the fuck is he playing us the first album for? We've heard that!" [Laughs.] But [Rubin] says, "Look, forget all the other albums you've done after the first album and treat the new album like it's your second album." Which is bloody hard to do, to be honest, because you've gotten a way of working over those years. The idea here was to go back to the root of it all, and the real basic sound. And it was good to do that, because we did lose track of it over a period.

Songs like "Age of Reason" sound almost more like Jimi Hendrix than Black Sabbath.

It came out that way, because we were playing it live. That's another thing with Rick Rubin. This way was back to everybody playing in the room, which was brilliant. But Rick wanted me to play the solos live, which I haven't done for years. I've normally put the backing track down, then go in and put solos down. And I'm going, "Well, I don't really know what I'm going to play yet." And he'd go, "Well, just try something." He encouraged me to try different things, and

The doom trio: Tony Iommi, center, with Ozzy Osbourne and Geezer Butler.

that's what happened on "Age of Reason" and "Damaged Soul."

Did you enjoy working with Rubin?

At first I was a bit apprehensive, because I didn't know how he was going to work. We all were. But at the end of the day, yeah, I think it worked out really good. It's good to have somebody in control as such, because to control this band, it's hard when you're one of the members. I really did stipulate that when we got together that we need a producer. It's alright saying, "Oh yeah, we can do it ourselves," which we probably could. But you get into this stage where you lose track again, and you start, "Well, I'll put an overdub on that, and I'll put a harmony on that," and it gets out of control. By having somebody like Rick, he kept us to the basic thing. I actually did put a couple of harmonies on that when he wasn't there. But then he took 'em off.

On a scale of 1 to 10, with one being, say, Gordon Brown, and 10 being the craziest person you've ever met, where is Ozzy Osbourne?

He's pretty well up there, I suppose. I don't think he's that crazy, because I suppose I'm used to him, aren't I, after 50 years? There's some crazy people out there. A lot of the crazier ones, to be honest, are dead now. But there's been some real wild people out there from the early days that we knew, like [Lied Zeppelin drummer] John Bonham and [The Who drummer] Keith Moon. They're all unique characters, and Ozzy's one of them.

Black Sabbath

7:30 p.m. Monday, Aug. 26, at Shoreline Amphitheatre. \$40-\$149.50; livenation.com.

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HIGHS AND LOWS FROM
THE LAST WEEK IN S.F. MUSIC.

SIZZLE

■ While at Outside Lands, **Paul McCartney** got into a conversation with Mayor Ed Lee about the closing of Candlestick Park, where the Beatles played their final concert in 1966. Then Sir Paul proposed to Mayor Ed that he play the last-ever concert at Candlestick. We really, really hope this comes to pass.

■ **Best Coast's** Bethany Cosentino got candid at the Fillmore, brushing off some jerk who kept telling her to do push-ups onstage and joking about ordering a “vodka and Grey Goose” at the bar the previous night. It was strange to remember that *Crazy for You* came out in 2010 — its simple, sunny pop felt much older.

■ The new single from S.F. punk rockers **Terry Malts** is short, fuzzy, and features some excellent deadpan vocals. It's the kind of tune you need to play really, really loud — much, we hope, like the band's forthcoming album, *Nobody Realizes This Is Nowhere*, out on Slumberland Sept. 10.

FIZZLE

■ KMEL suddenly fired 20-year veteran and morning show host **Jesus “Chuy” Gomez** last week, because, according to Gomez, it's “going in a different direction.” The Bay Area hip-hop community responded angrily, with figures like E-40

criticizing the move. Many Tweeted that Gomez was the only reason they listened to KMEL.



Chuy Gomez, no longer at KMEL.

there's “no future” for experimental musicians in this country, since only tours in Europe are financially viable. “I just don't play the music that's flying in the U.S. right now, and it breaks my heart,” she said.

■ Someone got creative in a video response to **Peter Shih**, the tech d-bag who published that infamous list of things he hates about S.F. Singing to the tune of Scott McKenzie's “San Francisco (Be Sure to Wear Flowers in Your Hair),” Rebecca Bortman and Co. flushed the toilet on Shih — literally.

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Of Pentagrams and Cough Syrup

120 Minutes celebrates three years of bringing gothic hip-hop to the Mission.

BY DEREK OPPERMAN

Combine the all-black nihilism of goth with some of the cough-syrup swagger of hip-hop, and you've got 120 Minutes. No, not the classic MTV show, but the popular monthly party at the Elbo Room that's dedicated to combining these seemingly disparate genres into one cohesive scene. So far it's proven immensely successful, bringing together a weirdo crowd of club kids to make one of the more full-featured nightlife experiences in the Mission. This Friday marks the party's third anniversary and the beginning of its biggest year so far.

120 Minutes is the creation of longtime promoter Marco De La Vega, who also DJs the party as S4NtA_MU3rTE. "I just wanted something that regularly showcased this strange intersection of influences I was interested in, and did so in an engaging way," he says, "something that wasn't just a show, or a dance club, but was in itself an experience." So far De La Vega has delivered on that. The club night trades in a dark ambience that comes from more than just the music, with an atmosphere of dense fog, bizarre projections, and high-powered lasers provided by resident visual specialists Futureweapons. For De La Vega, the right mix is key. "We've always tried to balance the past, present, and future ... the contemporary and the experimental with face-melting darkness and bass."



Of course, it wouldn't be much without an immersive soundtrack. Step onto the dancefloor and you're as likely to hear Skinny Puppy as you are oOoOO or Wocka Flocka Flame. Same goes for the party's live bookings: 120 Minutes has put on shows featuring contemporary industrial noisemakers like Vatican Shadow as well as up-and-coming hip-hop MCs like Antwon. For this Friday's anniversary show, it's flying up Frite Nite label boss Salva (aka Paul Salva) from Los Angeles for an evening of aggressive bass along the lines of

his ultra-hyped trap remix of Kanye West's "Mercy." His set at 120 Minutes is a rare smaller gig, considering that Salva's now settling into the routine of the American festival circuit. But as De La Vega points out, "It's been a forever since he's had an intimate play — something cramped, dark, and sweaty, instead of some festival-type shit." Add the whole thing up and you have the makings of another wild night at the Elbo Room. "[We're] basically doing our normal thing, but on some crazy," De La Vega says, "lights, fog, lasers, good drinks, and poor decisions."

120 Minutes 3-Year Anniversary with Salva, Chauncey_CC, and S4NtA_MU3rTE: at Elbo Room
10 p.m. Friday, Aug. 23. \$10-\$15; elbo.com

▼ OTHER PARTY OPTIONS THIS WEEK

Base: Jesse Rose at Vessel
10 p.m. Thursday, Aug. 22. \$5; vesselsf.com
Jesse Rose stands for high-quality tech house. The London-born/L.A.-based producer marries slick, club-ready beats with clever samples and vocal riffs. Productions like "A-Sided," have made him a big room favorite, and his DJ chops are bold enough to match.

Grandmaster Flash at Liege Spirits Lounge
9 p.m. Saturday, Aug. 24. \$10-\$20; liegeoakland.com
The craft of DJing would be in a different place if it wasn't for Grandmaster Flash. In the 1970s, the turntablist pioneer developed beat-juggling and scratching, two tricks that helped make hip-hop what it is today. He's seldom in the Bay Area, so this appearance offers a rare chance to hear one of the original heavyweights.

Honey Soundsystem presents Maurice Fulton at The Holy Cow
9 p.m. Sunday, Aug. 25. \$10; theholycow.com
Maurice Fulton might not be a household name, but his work pretty much is. In the '90s, he began his career on the team behind Crystal Waters' "Gypsy Woman," one of the most iconic pop dance records of that era. Since then he's grown weirder and become famous in the underground for his brilliant abstract house music and mind-expanding DJ sets.

Escort at Mezzanine
9 p.m. Sunday, Aug. 25. \$15-\$18; mezzaninesf.com
Disco is back, and Escort is partly responsible. Since the mid-'00s, New York's 17-piece "disco orchestra" has helped to reintroduce the sound via Studio 54-worthy club cuts like "Love in Indigo" and "All Through the Night." As it happens, Escort is also an amazing live band. (Full disclosure: I'm one of the DJs.)

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▼ Music



Turning It Down to 11

My Bloody Valentine hits the road with a long-awaited new album — and maybe a little less volume.

BY IAN S. PORT

There are unmuffled Harley-Davidsons, close-proximity jackhammers, and skull-rattling jet engines. There are shotgun blasts, freeway traffic, and the acute distress of someone shouting in your face. Then there is the sound of My Bloody Valentine in concert. The band amplifies its music to an altogether foreign degree of physicality, plays rock 'n' roll so loud — as those who saw the band's last San Francisco show in 2008 will remember — that it basically becomes wind.

Ostensibly a pioneering, hugely influential Irish rock band, and the progenitor of the beautifully sludgy subgenre “shoegaze,” My Bloody Valentine is also, infamously, the loudest band in the world. To stand inside SOMA's Concourse Exhibition Center on Sept. 30, 2008, at the band's last concert here, was to stumble for footing inside a wind tunnel, one whose gusts occasionally resembled some of the prettier heavy guitar songs ever written, like “When You Sleep” and “Sometimes.” It was overwhelming: dizzying, disorienting, disembodied and — if we're being honest — not entirely pleasant.

Especially not during the encore, when, as expected, My Bloody Valentine played the early single, “You Made Me Realise,” which contains a short burst of clattering noise. Live, the band expands this section into a horrific 20-minute meltdown of sound, what MBV regulars affectionately refer to as the “holocaust section.” In 2008, it drove me away, and a taxi driver who picked me up during the noise holocaust was visibly alarmed, even with the barriers of the building and a car separating him from the band. “What the fuck is going on in there?” he asked, eyes wide. My explanation of “rock concert” did not seem reassuring.

My Bloody Valentine is touring again this year in support of *m b v*, possibly the most anticipated indie rock album of all time. It was released upon the Internet with no warning (or at least none we could reasonably believe)

“If it's too loud, you're too old,” they say. But what if the guitars are just too loud to sing over?

this February, 22 years after the band's second album, *Loveless*, became a generational touchstone. And for its current run of shows, band figurehead Kevin Shields says over the phone from Croatia, My Bloody Valentine has turned it down. A little.

“We're not quite as intense,” he mumbles in a soft lilt, almost apologetically. “Sometimes we try to make the sound better, and if it means sacrificing a bit of volume then we do.” Even for a band whose obsession with pristine sonics is near-mythic, putting on a live show that approaches 130 decibels isn't easy. One of the problems on this tour, Shields says, was his nuclear guitar setup. “It was like 120 decibels at the microphone from my guitar amps, and it's pretty difficult to sing over that,” he says, nonchalantly. “We've got it to a more manageable level now.”

Still, the memories of post-My Bloody Valentine tinnitus are long. Shields claims that after its 2009 shows in the country, Belgium passed a law that basically prohibits the band from appearing at festivals there. He says worriers in Europe often badger their local politicians to put a volume cap on the band's shows. “But I think it's just a bit of, whatever, hysteria, based on reputation as opposed to reality,” the 50-year-old says.

Perhaps unsurprisingly for an album that took 22 years to release (and sat on the shelf for 17 of those), *m b v* is a worthy successor to *Loveless*. The dreamy grind of “Only Tomorrow” could have been a lost track from 1990. But little in My Bloody Valentine's past would prepare you for the rhythm-forward propulsion of the last third of the album, where the band fuses its sensual textures with almost-danceable, sometimes abrasive beats.

My Bloody Valentine usually works four of the new songs into its setlist on the current tour. How its live setup will handle the low-end of the new songs without dissolving into a barrage of fart noises remains to be seen. But whether the sound is crisp or (as it was in 2008) harsh and muddy, we can promise one thing: It will be very loud.

My Bloody Valentine

With Beachwood Sparks and Lumerians. 8 p.m. Friday, Aug. 23, at Bill Graham Civic Auditorium. \$45; apeconcerts.com.

▼ Music

Club listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To have a listing added, contact Clubs Editor John Graham by email (John.Graham@sfweekly.com), fax (777-1839), or mail (225 Bush St. 17th, Floor, San Francisco, CA 94104). To change an existing listing, call 536-8147. Deadline is noon Tuesday for the following week's issue. Our Concerts section lists major shows and special events. Call individual clubs for show details. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local clubs — searchable by keyword, date, and genre — are available online.

CONCERTS

THURSDAY, AUG. 22

Roky Erickson: W/ Celler Doors, 8 p.m., \$26. Great American Music Hall, 859 O'Farrell, S.F.

MONK'estra: 7:30 p.m., \$15-\$40. SFJAZZ Center, 205 Franklin St., S.F.
Brad Paisley: W/ Chris Young, Lee Brice, The Henningsens, 7 p.m., \$40.75-\$79.75. Shoreline Amphitheatre, 1 Amphitheatre, Mountain View.

FRIDAY, AUG. 23

Gregory Alan Isakov: W/ Sera Cahoone, 9 p.m., \$15. Great American Music Hall, 859 O'Farrell, S.F.

My Bloody Valentine: W/ Beachwood Sparks, Lumerians, 8 p.m., \$45. Bill Graham Civic Auditorium, 99 Grove, S.F.

Pinback: 9 p.m., \$25-\$35 advance. The Fillmore, 1805 Geary, S.F.
Eric Reed & Benny Green: 7:30 p.m., \$25-\$50. SFJAZZ Center, 205 Franklin St., S.F.

L@TE: Friday Nights: W/ No Age, Devin, Gary, and Ross; Sun Foot, 7:30 p.m., \$7. UC Berkeley Art Museum, 2626 Bancroft, Berkeley.

SATURDAY, AUG. 24

20th Street Block Party: A Food & Music Festival: W/ music by Two Gallants, Mac DeMarco, Quinn DeVeaux & The Blue Beat Review, James & Evander, and the S.F. Rock Project, plus food by Central Kitchen, Flour + Water, American Grilled Cheese Kitchen, Blowfish, Rhea's Deli, and more, noon, free. 20th Street, S.F.

Bounce TV Summer Music Festival: W/ Maze featuring Frankie Beverly, The Isley Brothers, Kem, 6:30 p.m., \$46.25-\$171.75. Sleep Train Pavilion, 2000 Kirker Pass, Concord.

First City Festival - Day 1: W/ Passion Pit, MGMT, Beach House, Washed Out, Okkervil River, The Hold Steady, Delta Spirit, The Black Angels, Father John Misty, Blitztrapper, Civil Twilight, Delta Rae, Tennis, Quadron, Eli "Paperboy" Reed, Guards, Jeffertitti's Nile, Guy Blakeslee (Entrance), 1 p.m., \$85-\$279.50 advance. Monterey Fairgrounds, 2004 Fairground Road, Monterey.

Foreverland: W/ Sinister Dexter, 9 p.m., \$22. Bimbo's 365 Club, 1025 Columbus, S.F.

The Goat Rodeo Sessions: Featuring Yo-Yo Ma, Chris Thile, Edgar Meyer, and Stuart Duncan, plus Aoife O'Donovan, 8 p.m., \$35-\$250 advance. UC Berkeley, Greek Theatre, (Gayley & University), Berkeley.

Marcus Roberts: 7:30 p.m., \$25-\$50. SFJAZZ Center, 205 Franklin St., S.F.

Stride Piano Summit with Dick Hyman, Mike Lipskin, and Stephanie Trick: 5 p.m. and 8 p.m., \$40. Dean Leshner Regional Center for the Arts, 1601 Civic, Walnut Creek.

SUNDAY, AUG. 25

14th Annual Ukrainian-American Friendship & Heritage Day Concert: 1-3 p.m., free. Music Concourse Bandshell, 50 Tea Garden, S.F.

First City Festival - Day 2: W/ Modest Mouse, Neko Case, Toro y Moi, Devendra Banhart, Deerhunter, Purity Ring, Dr. Dog, Capital Cities, Lucero, The Antlers, Electric Guest, Avey Tare's Slasher Flicks, The Dodos, Akron/Family, Bleached, Generationals, Seventeen Evergreen, Light Fantastic, 1 p.m., \$85-\$279.50 advance. Monterey Fairgrounds, 2004 Fairground Road, Monterey.

Stride Piano Summit with Dick Hyman, Mike Lipskin, and Stephanie Trick: 7:30 p.m., \$25-\$50. SFJAZZ Center, 205 Franklin St., S.F.

Yoshi's Jazzfest on the Waterfront: W/ Salvador Santana, Julian Coryell Trio, Dos Four, Oakland Jazz Workshop Performance Ensemble, 12 p.m., free. Jack London Square, Broadway, Oakland.

MONDAY, AUG. 26

Black Sabbath: 7:30 p.m., \$31-\$131 advance. Shoreline Amphitheatre, 1 Amphitheatre, Mountain View.

HEAR THIS



Kevin Westenberg

The Breeders

WITH TWEENS, 8 P.M. TUESDAY, AUG.

27, AND WEDNESDAY, AUG. 28, AT THE
 FILLMORE, \$42; THEFILLMORE.COM

If you, like us, were heartbroken to find out that Kim Deal isn't responsible for the backing vocals on the Pixies' recent single "Bagboy" (that's Bunnies vocalist Jeremy Dubs), and won't be on the next Pixies tour (Kim Shattuck from the Muffs is doing it), you are probably as thrilled as we are to hear that Ms. Deal is finally bringing the Breeders back to S.F. With the original lineup in tow (featuring twin sister Kelley Deal, Josephine Whigs, and Jim Macpherson), San Francisco is the perfect place to celebrate the 20th anniversary of 1993's recently reissued, platinum-selling smash, *Last Splash*. This, after all, is where the album was recorded in the first place. This will be a lot of people's first time hearing "Cannonball" live, so expect screams from the first "Aaah-ooo-oooh!" **RAE ALEXANDRA**

Two Gallants

WITH MAC DEMARCO, QUINN DEVEAUX,

JAMES & EVANDER, AND THE S.F. ROCK
 PROJECT. NOON SATURDAY, AUG. 24, ON 20TH
 STREET BETWEEN HARRISON AND BRYANT.
 FREE: 20THSTREETBLOCKPARTY.COM.

We have an embarrassment of outdoor music events in San Francisco, and yet there's always room for more, right? That's what the organizers of this week-end's free 20th Street Block Party are hoping, and for good reason. The party's music lineup consists of local favorites like the dance-pop duo **James and Evander** and rising bluesman **Quinn DeVeaux**, with headlining sets from indie-pop weirdo **Mac DeMarco** and the raunchy roots-rock assault of **Two Gallants**. There will be food on hand from oft-championed local kitchens like Flour + Water, Blowfish, the American Grilled Cheese Kitchen, and more; drinks will be served by bartenders from nearby establishments Bender's, Trick Dog, and Jay 'n' Bee Club. There will even be cooking lessons in the "Food Workshop Tent" (which, okay, sounds a little froofy to us). But with a solid music lineup, a nice location in the Mission, and plenty of refreshments, 20th Street Block Party should make a fine addition to the city's crowded calendar of outdoor music events. **IAN S. PORT**

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 SAL CALANNI, AL GONZALES

WEDNESDAY 8/28 - SATURDAY 8/31
 WRITER FOR CONAN!
LAURIE KILMARTIN
 JOE BARTNICK, JOHNNY TAYLOR

WEDNESDAY 9/4 - SATURDAY 9/7
 LATE SHOW WITH CRAIG FERGUSON!
DAN CUMMINS
 REGGIE STEELE, CASEY LEY

THURSDAY 9/12 - SATURDAY 9/14
 CO-CREATOR OF CHAPPELLE'S SHOW!
NEAL BRENNAN
 BYRON BOWERS, DAVE ROSS

TUESDAY 9/17 - WEDNESDAY 9/18
 FROM DEF COMEDY JAM AND COMEDY CENTRAL!
JASPER REDD

THURSDAY 9/19 - SATURDAY 9/21
 AS SEEN ON COMEDY CENTRAL!
SCOTT CAPURRO
 MARGA GOMEZ

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Deerhunter: W/ Lonnie Holley, 8 p.m., \$21. Great American Music Hall, 859 O'Farrell, S.F.

TUESDAY, AUG. 27

The Breeders: 8 p.m., \$42. The Fillmore, 1805 Geary, S.F.

Il Volo: W/ Nikki Yanofsky, 8 p.m., \$39.59-\$99.50 advance. Sleep Train Pavilion, 2000 Kirker Pass, Concord.

CLUBS

WEDNESDAY 21

ROCK

Bottom of the Hill: 1233 17th St., S.F. Bad Weather California, Sauna, Skating Polly, 9 p.m., \$10.

Cafe Du Nord: 2170 Market, S.F. The Silent Comedy, Leopold & His Fiction, The Tropics, 8 p.m., \$12.

Elbo Room: 647 Valencia, S.F. Rue '66, The Hampton Wicks, The Gregors, DJ Sid Presley, 9 p.m., \$7.

Hemlock Tavern: 1131 Polk, S.F. Origami Ghosts, Windham Flat, Modern Kicks, 8:30 p.m., \$6.

The Knockout: 3223 Mission, S.F. Tender Buttons, Ppls Tmpl, Jake, 10 p.m., \$6.

Milk Bar: 1840 Haight, S.F. Emily & The Complexes, Settler, Amber Snider, DJ 2012, 8 p.m., \$7.

DANCE

Cat Club: 1190 Folsom, S.F. “Bondage A Go Go,” w/ DJs Damon, Tomas Diablo, & guests, 9:30 p.m., \$5-\$10.

Club X: 715 Harrison, S.F. “Electro Pop Rocks,” 18+ dance party with Audrey Napoleon, 9 p.m.

F8: 1192 Folsom St., S.F. “Housepitality,” w/ Max Essa, Cole, Mike Bee, Joel Conway, 9 p.m., \$5-\$10.

Harlot: 46 Minna, S.F. “Qoöl,” w/ SanedracHunter, Buckner, Dan Sherman, 5 p.m.

Lexington Club: 3464 19th St., S.F. “Friends of Dorothy,” w/ DJ Sissyslap, 9 p.m., free.

Madrone Art Bar: 500 Divisadero, S.F. “Rock the Spot,” 9 p.m., free.

Make-Out Room: 3225 22nd St., S.F. “Burn Down the Disco,” w/ DJs Zshy-shy & Melt w/U, Third Wednesday of every month, 9 p.m., free.

Monarch: 1016 6th St., S.F. “Yes, We Still Play Vinyl,” w/ Soul Clap, Lisbona, Vlad Sinko, 9 p.m., \$10-\$20.

Showdown: 10 Sixth St., S.F. “Nokturnal,” w/ DJs Coyle & Gonya, Third Wednesday of every month, 9 p.m., free.

HIP-HOP

Double Dutch: 3192 16th St., S.F. “Cash IV Gold,” w/ DJs Kool Karlo, Roost Uno, and Sean G, 10 p.m., free.

Skylark Bar: 3089 16th St., S.F. “Mixtape Wednesday,” w/ resident DJs Strategy, Junot, Herb Digs, & guests, 9 p.m., \$5.

ACOUSTIC

Cafe Divine: 1600 Stockton, S.F. Craig Ventresco & Meredith Axelrod, 7 p.m., free.

Plough & Stars: 116 Clement, S.F. Pat Hamilton, 9 p.m.

JAZZ

Burritt Room: 417 Stockton St., S.F. Terry Disley's Rocking Jazz Trio, 6 p.m., free.

Jazz Bistro At Les Joulins: 44 Ellis, S.F. Charles Unger Experience, 7:30 p.m., free.

Le Colonial: 20 Cosmo, S.F. The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7 p.m., free.

Savanna Jazz Club: 2937 Mission, S.F. “Cat's Corner,” 9 p.m., \$10.

Sheba Piano Lounge: 1419 Fillmore, S.F. Michael Parsons Trio, 8 p.m.

Zingari: 501 Post, S.F. Suzanna Smith, 7:30 p.m., free.

INTERNATIONAL

BeatBox: 314 11th St., S.F. “Salsa-XS,” queer salsa night, 8 p.m.

Cafe Cocomo: 650 Indiana, S.F. “Bachatalicious,” w/ DJs Good Sho & Rodney, 7 p.m., \$5-\$10.

Pachamama Restaurant: 1630 Powell, S.F. “Cafe LatinoAmericano,” 8 p.m., \$5.

REGGAE

Yoshi's San Francisco: 1330 Fillmore, S.F. Rankin Scroo, 8 p.m., \$15-\$19.

BLUES

Biscuits and Blues: 401 Mason, S.F. HowellDevine, 8 & 10 p.m., \$15.

Pier 23 Cafe: Pier 23, S.F. Wendy DeWitt, 6 p.m., free.

The Saloon: 1232 Grant, S.F. Craig Horton, 9:30 p.m.

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SATURDAY 9/21/13



SATURDAY 10/19/13



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ARTIST: JET LIFE

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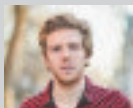
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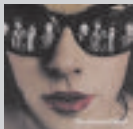
KERMIT RUFFINS & THE BBQ SWINGERS
 BAY EASY BRASS BAND, A SPIRIT HUSTLER (THU 8/22)
 JAZZ MAFIA, FAT CAT (FRI 8/23)



SAT 8/24
ANDREW BELLE
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FRI 8/30
BURNT ONES
 SANTOROS, GRAVYS DROP,
 SWIFTUMZ, DJ AL LOVER



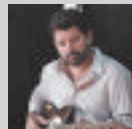
SAT 8/31
THE RICHMOND SLUTS
THE ASTEROID NO. 4
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WED 9/04
LA GENTE
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TUE 9/10
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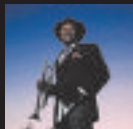
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THE BROTHERS COMATOSE
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 PEANUT BUTTER WOLF, DAM-FUNK
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THU 9/05
TY SEGALL
 MIKE DONOVAN, JESSICA PRATT,
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FRI 9/06
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Prefuse 73

**SONS OF THE MORNING (PREFUSE 73 AND
 TEEBS) WITH KASTLE, THE UNDERACHIEVERS,
 PATRICK SEXX, ASTRONAUTICA, AND CO. FEE.
 10 P.M. FRIDAY, AUG. 23, AT 1015 FOLSOM; \$20.**

Sprawling discographies often go hand-in-hand with successful electronic musicians, and **Prefuse 73** is as fine an illustration of that as any. That's the most famous alias of Guillermo Scott Herren, but the N.Y.C. producer also goes by De-larosa & Asora, Piano Overlord, and Ahmad Szabo, among other names. In 2011, Herren issued his seventh studio album as Prefuse 73 with *The Only She Chapters*, a collection of glitchy, otherworldly textures and floating vocal fragments from guests like Broadcast's late Trish Keenan. More recently, Herren announced Yellow Year Records, a new label whose ambitious first project is a 12-volume series of collaborations between Prefuse 73 and fellow experimental sorts like Nosaj Thing and Synkro. The series kicks off with Herren and the L.A.-based Teebs teaming up as Sons of the Morning. In keeping with that "more is more" ethos, this week's Folsom date features not just a Sons set but solo appearances from Prefuse 73 and Teebs, too. **REYAN ALI**

Union Square Park: 333 Post, S.F. Crosscut, 6 p.m., free.

COUNTRY

Union Square Park: 333 Post, S.F. Miko Marks, 12:30 p.m., free.

SOUL

Boom Boom Room: 1601 Fillmore, S.F. "Soul Train Revival," w/ "Ziek" McCarter, Third Wednesday of every month, 9:30 p.m., \$5.
The Royal Cuckoo: 3202 Mission, S.F. Freddie Hughes & Chris Burns, 7:30 p.m., free.

THURSDAY 22

ROCK

Boom Boom Room: 1601 Fillmore, S.F. Koobi Fora, Soul Pie, 9:30 p.m., \$5 advance.
Bottom of the Hill: 1233 17th St., S.F. Lemme Adams, Cool Ghouls, Black Cobra Vipers, 9 p.m., \$10.
S.F. Eagle: 398 12th St., S.F. Thursday Nite Live: Scary Little Friends, Jail Weddings, Sweet Felony, 9 p.m., \$8.
Hemlock Tavern: 1131 Polk, S.F. Greater Sirens, 8:30 p.m., \$6.
The Knockout: 3223 Mission, S.F. Habibi, Dancer, Glitz, 10 p.m., \$5.
Milk Bar: 1840 Haight, S.F. Electric Shepherd, Brent Amaker & The Rodeo, Fox & The Law, The Electric Magpie, 8 p.m.
Monarch: 101 6th St., S.F. The Hangover Brigade, Vela Eyes, Tall Sheep, Ultra Violent Rays, 8 p.m., \$8.
Red Devil Lounge: 1695 Polk, S.F. Pharaohs, Sol Doc, The Shape, 8 p.m., \$8-\$10.
Slim's: 333 11th St., S.F. Melvins, Honky, 9 p.m., \$22.



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Wed, Aug 28 - Singer-songwriter, multi-instrumentalist
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KEIKO MATSUI

Fri, Aug 23

THE RAY CHARLES PROJECT feat. Tony Lindsay & Chris Cain

Fri, Aug 23 - Late Show

ENTOURAGE



Sat, Aug 24
LARRY CORYELL:
Acoustic & Electric Retrospective III
feat. Cindy Blackman Santana

Sun, Aug 25 - Noon - 5pm

YOSHI'S JAZZFEST on the Waterfront

Sun, Aug 25

TALK OF DA TOWN

Mon, Aug 26 - CD release

CALVIN KEYS QUARTET

All shows are all ages.
Dinner Reservations Recommended.



DANCE

Audio Discotech: 316 11th St., S.F. "Phonic," w/ EDX, G-Stav, 9:30 p.m.

BeatBox: 314 11th St., S.F. "Jukebox," w/ DJ Page Hodel, 9 p.m., \$10.

Elbo Room: 647 Valencia, S.F. "Afrolicious," w/ DJs Pleasurmaker, Señor Oz, and live guests, 9:30 p.m., \$5-\$8.

The EndUp: 401 Sixth St., S.F. EDMSF Thursdays, 10 p.m., \$10 (free before midnight).

Madrone Art Bar: 500 Divisadero, S.F. "Night Fever," 9 p.m., \$5 after 10 p.m.

Public Works: 161 Erie, S.F. Official Bay Area Pre-Party for the Symbiosis Gathering, w/ Amirali, Droog, Ana Sia, Stephan Jacobs, Tony Inorbit, Sugarpill, Jobot, Smokovich, 9 p.m., \$15-\$20.

Rickshaw Stop: 155 Fell, S.F. "Popsene," w/ Ghost Beach, Strange Talk, 9:30 p.m., \$14-\$16.

Ruby Skye: 420 Mason, S.F. "Awakening," w/ GTA, Vicetone, 9 p.m., \$15-\$20 advance.

Slide: 430 Mason, S.F. "Twerk," w/ Meikee Magnetic, Degai, Kepik, Billy Horn, 9 p.m.

The Stud: 399 Ninth St., S.F. "Get Ticked," fundraiser for Tim Rubel Human Shakes dance company, 8 p.m., donation.

Vessel: 85 Campton, S.F. "Base," w/ Jesse Rose, 10 p.m., \$5-\$10.

HIP-HOP

50 Mason Social House: 50 Mason, S.F. DLRN, JB Nimble, Knowmatik Soulz, Big Vic, One Werd, Pete Feliciano, 10 p.m., \$5.

John Collins: 138 Minna, S.F. "#Quattro," w/ DJ Dino, Fourth Thursday of every month, 9 p.m.

Skylark Bar: 3089 16th St., S.F. "Peaches," w/ lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10 p.m., free.

ACOUSTIC

50 Mason Social House: 50 Mason, S.F. The Usual Suspects Songwriter Showcase, w/ Russell Stafford & Chris Margolin, Bonnie Sun, Alex Jimenez, 7 p.m., free.

Atlas Cafe: 3049 20th St., S.F. JimBo Trout & The Fishpeople, 8 p.m., free.

The Lost Church: 65 Capp St., S.F. Sister Exister, Yard Sale, 8 p.m., \$10.

Yoshi's San Francisco: 1330 Fillmore, S.F. Firefall, 8 p.m., \$23-\$27.

JAZZ

Brick & Mortar Music Hall: 1710 Mission, S.F. Kermit Ruffins & The BBQ Swingers, Bay Easy Brass Band, A Spirit Hustler, 9 p.m., \$15-\$20.

Cafe Claude: 7 Claude, S.F. Scott Larson Trio, 7:30 p.m., free.

Le Colonial: 20 Cosmo, S.F. Steve Lucky & The Rhumba Bums, 7:30 p.m.

The Royal Cuckoo: 3202 Mission, S.F. Chris Siebert, 7:30 p.m., free.

Sheba Piano Lounge: 1419 Fillmore, S.F. Gary Flores & Friends, 8 p.m.

Top of the Mark: One Nob Hill, 999 California, S.F. Stompy Jones, 7:30 p.m., \$10.

Zingari: 501 Post, S.F. Barbara Ochoa, 7:30 p.m., free.

BLUES

50 Mason Social House: 50 Mason, S.F. Bill Phillippe, 5:30 p.m., free.

Biscuits and Blues: 401 Mason, S.F. Frank Bey, 8 & 10 p.m., \$15.

The Saloon: 1232 Grant, S.F. Freddie Roulette, 4 p.m.; Wendy DeWitt, 9:30 p.m.

Tupelo: 1337 Green St., S.F. G.G. Amos, 9:30 p.m., free.

EXPERIMENTAL

The Luggage Store: 1007 Market, S.F. Elements Saxophone Ntet, The Voice of the Octagon, 8 p.m., \$6-\$10.

FRIDAY 23

ROCK

Boom Boom Room: 1601 Fillmore, S.F. The Go Ahead, The Shivers, CelloJoe, 9:30 p.m., \$10-\$12.

Bottom of the Hill: 1233 17th St., S.F. Sunrunners, Curious Quail, Father President, 9:30 p.m., \$10.

Cafe Du Nord: 2170 Market, S.F. Truth & Salvage Co., Song Preservation Society, Wes Sheffield, 9:30 p.m., \$12.

The Knockout: 3223 Mission, S.F. Youthbitch, Cyclops, Primitive Hearts, Elvis Christ, Pookie & The Poodlez, Dancer, plus DJ sets by Phil In, Carl, Stef, and Joe Bank\$, 6 p.m., \$5.

Make-Out Room: 3225 22nd St., S.F. Billy Cramer & Share the Land, Delmarva, 7:30 p.m., \$8.

Milk Bar: 1840 Haight, S.F. The Swamees, The Horsmas, J.C. & The Loyal Groove, Huntinanny, 8:30 p.m., \$10.

Neck of the Woods: 406 Clement St., S.F. The Chain Gang of 1974, Humans, Mighty Mouse, 9 p.m., \$12-\$15.

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9.25 WAX TAILOR
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DANCE

1015 Folsom: 1015 Folsom St., S.F. "Re:Creation," w/ Sons of the Morning (Teebs & Prefuse 73), The Underachievers, Kastle, Patrick Sexx, Astronautica, Co. Fee, more, 10 p.m., \$20.

Audio Discotech: 316 11th St., S.F. DJ Nile, DJ Remedy, 9:30 p.m.

BeatBox: 314 11th St., S.F. Stereogamous, Jason Kendig, Tatu Vuolteenaho, Mark Louque, Dr. Sleep, Trevor Sigler, 10 p.m., \$5-\$10.

Cat Club: 1190 Folsom, S.F. "Dark Shadows," w/ resident DJs Daniel Skellington & Melting Girl, Fourth Friday of every month, 9:30 p.m., \$7 (\$3 before 10 p.m.).

DNA Lounge: 375 11th St., S.F. "Frequency 8," w/ Scott Brown, Thomas Datt, Mars, Dylot, Blix Cannon, Saphyre, Khromata, Chris the Junglist, Dr. Who, Adept, Anglerfish, more, 7 p.m., \$15-\$25.

Elbo Room: 647 Valencia, S.F. "120 Minutes: 3-Year Anniversary," w/ Salva, Santa Muerte, Chauncey CC, guests, 10 p.m., \$10-\$15.

Harlot: 46 Minna, S.F. "Beat Connect," w/ Miguel Migs, Mauricio Aviles, MFR, 9 p.m., \$10-\$15 advance.

Mezzanine: 444 Jessie, S.F. "Lights Down Low," w/ Simian Mobile Disco (DJ set), Curses!, Eglyptix, Richie Panic, Sleazemore, 9 p.m., \$15-\$20.

Mighty: 119 Utah, S.F. "Forward," w/ Wolf + Lamb, DJ Tennis, Adnad Sharif, Shiny Objects, Papa Lu, more, 9 p.m., \$15-\$25.

Public Works: 161 Erie, S.F. "Burner Bon Voyage," w/ Nico Stojan, Uone, Mike Khoury, Nikita, 9 p.m., \$5-\$15.

Ruby Skye: 420 Mason, S.F. Menno de Jong, DJ Taj, 9 p.m., \$20 advance.

Sub-Mission Art Space (Balazo 18 Gallery): 2183 Mission, S.F. "Warm Leatherette," w/ Chasms, plus DJs Justin Anastasi, Jason P, Dreamweapon, and Nihar, 10 p.m., \$5.

Supperclub San Francisco: 657 Harrison, S.F. "The Shindig: Black & White," w/ Jimmy Bell & Evie, Fortune Cookie, Jay Handles, Alchemind, 10 p.m., \$10 advance.

Temple: 540 Howard, S.F. M.I.K.E., John Beaver, Niko Zografos, Bardia F, ThuyVu, Rishi K, Ray Kang, Fabian Campos, 10 p.m., \$20.

Vessel: 85 Compton, S.F. "Night Lab," w/ Feenixpawl, AndDrop!, 10 p.m., \$10 advance.

HIP-HOP

DNA Lounge: 375 11th St., S.F. Main Attraktionz, Friendzone, DJ Chad Salty, 9 p.m., \$10.

John Collins: 138 Minna, S.F. "#Flow," w/ The Whooligan & Mikos Da Gawd, Fourth Friday of every month, 10 p.m., free before 11 p.m.

ACOUSTIC

Bazaar Cafe: 5927 California, S.F. "Sing Out of Darkness," American Foundation for Suicide Prevention benefit featuring She the Wolf, Bill Fried, Wesley Woo, Laynie Tzena, and host Julie Mayhew, 6:30 p.m.

The Chapel: 777 Valencia St., S.F. Rhett Miller, Nancarrow, 9 p.m., \$20-\$22.

The Independent: 628 Divisadero, S.F. Nahko & Medicine for the People, Saritah, 9 p.m., \$15.

Plough & Stars: 116 Clement, S.F. Savannah Blu, 9 p.m.

Rickshaw Stop: 155 Fell, S.F. Naked Soul, La Gente, Robin Applewood, Sang Matiz, 8 p.m., \$9-\$12.

Thee Parkside: 1600 17th St., S.F. The Parmesans, Before the Brave, Garden Party, Greg Downing, 9 p.m., \$10.

JAZZ

Brick & Mortar Music Hall: 1710 Mission, S.F. Kermit Ruffins & The BBQ Swingers, Jazz Mafia, FatCat, 9 p.m., \$15-\$20.

Cafe Claude: 7 Claude, S.F. Steve Lucky & The Rhumba Bums, 7:30 p.m., free.

Cafe Royale: 800 Post, S.F. Robert Kennedy Organ Trio, 9 p.m.

Jazz Bistro At Les Joulins: 44 Ellis, S.F. Charles Unger Experience, 7:30 p.m., free.

Pier 23 Cafe: Pier 23, S.F. Jazz Gitan, 7 p.m., free.

The Royal Cuckoo: 3202 Mission, S.F. Jules Broussard, Danny Armstrong, and Chris Siebert, 7:30 p.m., free.

Savanna Jazz Club: 2937 Mission, S.F. Carol Luckenbach, 7:30 p.m., \$8.

Sheba Piano Lounge: 1419 Fillmore, S.F. Sebastian Parker Quartet, 9 p.m.

Top of the Mark: One Nob Hill, 999 California, S.F. Black Market Jazz Orchestra, 9 p.m., \$10.

Yoshi's San Francisco: 1330 Fillmore, S.F. Donald Byrd Acoustic & Electric Sessions featuring Gary Bartz, Nicholas Payton, and Kevin Toney 3, Aug. 23-24, 8 & 10 p.m., \$26-\$30.

INTERNATIONAL

Cafe Cocomo: 650 Indiana, S.F. Taste Fridays, featuring local cuisine tastings, salsa bands, dance lessons, and more, 7:30 p.m., \$15 (free entry to patio).

Cigar Bar & Grill: 850 Montgomery, S.F. Orquesta Borinquen, 8 p.m.

Pachamama Restaurant: 1630 Powell, S.F. Cuban Night with Fito Reinoso, 7:30 & 9:15 p.m., \$15-\$18.

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The Ramp: 855 Terry Francois, S.F. "Samba Soirée," w/ Sambaxé, DJ AlfieiBateria, 6 p.m.

Slate Bar: 2925 16th St., S.F. "Chevere: Jamaican Edition," w/ DJs WaltDigz & Leydis, 10 p.m.

BLUES

Biscuits and Blues: 401 Mason, S.F. Mighty Mo Rodgers, 8 & 10 p.m., \$22.

Boom Boom Room: 1601 Fillmore, S.F. Bill Phillippe, 6 p.m., free.

The Saloon: 1232 Grant, S.F. West Coast Blues Revue, 4 p.m.; Mari Mack & Livin' Like Kings, 9:30 p.m.

EXPERIMENTAL

Center for New Music: 55 Taylor St., S.F. Miniatures for Reed Quintet and Electronics, w/ Jorrit Dijkstra, Phillip Greenlief, Frank Gratkowski, Jon Raskin, and Kyle Bruckmann, 7:30 p.m., \$10-\$15.

Hemlock Tavern: 1131 Polk, S.F. Sutekh Hexen, Blue Sabbath Black Cheer, Eye of Nix, 9:30 p.m., \$7.

SOUL

Edinburgh Castle: 950 Geary, S.F. "Soul Crush," w/ DJ Serious Leisure, 10 p.m., free.

El Rio: 3158 Mission, S.F. Friday Live: The Kofy Brown Band, DJ Emotions, 10 p.m., free.

SATURDAY 24

ROCK

Bender's: 806 S. Van Ness, S.F. Owl, Crag Dweller, 10 p.m., \$5.

Bottom of the Hill: 1233 17th St., S.F. O'Brother, Native, Daylight, 9:30 p.m., \$12.

El Rio: 3158 Mission, S.F. The Loudmouths, Idiots, The Jack Saints, 10 p.m., \$8.

Hemlock Tavern: 1131 Polk, S.F. The Spyral, Super 78!, 9:30 p.m., \$8.

The Knockout: 3223 Mission, S.F. "Shine On," w/ Manatee, #1 Smash Hits, Nacho Business, DJs Jamie Jams & Josh Yule, 9 p.m., \$7.

Mission Dispatch: 1975 Bryant St., S.F. "Dark Is the Night," Official after-party of the 20th Street Block Party with The Glass Decade, OK FWY, Hot Einstein, 6 p.m., \$5.

Rickshaw Stop: 155 Fell, S.F. Majical Cloudz, Moon King, Some Ember, 9 p.m., \$10-\$12.

Thee Parkside: 1600 17th St., S.F. MDC, Nihilist Cunt, Bum City Saints, The Judas Bunch, 9 p.m., \$10.

DANCE

111 Minna Gallery: 111 Minna St., S.F. "Barracuda," 10 p.m., \$10.

Audio Discotech: 316 11th St., S.F. Traviswild, Tech Minds, 9:30 p.m.

BeatBox: 314 11th St., S.F. "I Just Wanna F*ckin Dance: 2-Year Anniversary Ball," 10 p.m.

Cat Club: 1190 Folsom, S.F. "Villainy: The Dance Club with a Dark Side," w/ DJs Tomas Diablo, MyKill, Starr, Melting Girl, and Low-Life, 9:30 p.m., \$5-\$8.

DNA Lounge: 375 11th St., S.F. "Bootie S.F.," w/ Smash-Up Derby; DJ Freddy, King of Pants; DJ Tripp; DJ Dada; Gordo Cabeza; Timoteo Gigante; John!John!; more, 9 p.m., \$10-\$15.

The EndUp: 401 Sixth St., S.F. "Shangri-La: Sailors & Seamen Cruise," w/ DJs Byron Bonsall & Jack Rojo, 10 p.m., \$20 (free before 11 p.m.).

F8: 1192 Folsom St., S.F. "Trap City," w/ Antiserum, Nebakaneza, Johnny5, UltraViolet, Napsty, Thizz Markie, WolfBitch, Lé Swindle, Teleport, 10 p.m., \$15 advance.

Harlot: 46 Minna, S.F. Le Youth, Tropicool, Pacific Disco, 9 p.m.

Mezzanine: 444 Jessie, S.F. Flume, Touch Sensitive, 8:30 p.m., \$20.

Mighty: 119 Utah, S.F. Verdugo Brothers, Revonoc, DJ Reflecta, 10 p.m., \$10 advance.

Milk Bar: 1840 Haight, S.F. "Spilt Milk," w/ Sepehr, Mountaincount, Taylor Fife, Mother DJs, Etcher/Engrave, 9 p.m., \$5.

Monarch: 1016th St., S.F. Bill Patrick, 10 p.m., \$10-\$15.

Public Works: 161 Erie, S.F. "Resonate," w/ Benito, Dailon, The Hellas, DJ Pound, Gypsy Mamba, Ruff Draft, Mophono, Bdot, Citizen Ten, Tone, Muddbird (in the OddJob Loft), 9 p.m., \$5-\$10.

Ruby Skye: 420 Mason, S.F. Donald Glaude, 9 p.m., \$20 advance.

Supperclub San Francisco: 657 Harrison, S.F. "Sunglasses at Night," w/ Rokrida, Mikey Tan, Misha, Ks Thant, French Kiss, Travis, Tall Sasha, 10 p.m.

Temple: 540 Howard, S.F. "Life," w/ Robot De Niro, El Cool J, Hal-loran, D.K. Watts, Ruby Valeros, Glade Luco, A2D, 10 p.m., \$20.

Vessel: 85 Campton, S.F. Chris Garcia, John Beaver, 10 p.m., \$10-\$30.

HIP-HOP

Elbo Room: 647 Valencia, S.F. Masta Ace, Wordsworth, BPos, Otayo Dubb, Rebel Allianz, 9 p.m., \$10-\$15.

John Collins: 138 Minna, S.F. "Nice," w/ DJ Apollo, Fourth Saturday of every month, 10 p.m., \$5.

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CHEB I SABBABH . DUB KIRTAN ALL STARS (DJ) . DRAGONFLY
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Slate Bar: 2925 16th St., S.F. "So Fresh," w/ DJs Twin Spin & Miles Green, 10 p.m.

ACOUSTIC

Bazaar Cafe: 5927 California, S.F. The Hill People, 7 p.m.

Brick & Mortar Music Hall: 1710 Mission, S.F. Andrew Belle, Grizfolk, 8 p.m., \$10-\$12.

Cafe Du Nord: 2170 Market, S.F. Slow Motion Cowboys, Secret Town, The Silver Threads, Hang Jones, 9 p.m., \$10-\$12.

The Lost Church: 65 Capp St., S.F. "Tin & Tambourine: Rockers Shout Out About Bullying," Cash Rogers Emergency Fund benefit with music by He Who Cannot Be Named, The Unfortunate Bastard, Jackie Strano, StormMiguel Florez, Kimberly Kenny, more, 7:30 p.m., \$15 advance.

Make-Out Room: 3225 22nd St., S.F. Mica Lee Williams, Joel Murach & The Low Rollers, 7:30 p.m., \$8.

Pier 23 Cafe: Pier 23, S.F. The Barren Vines, 10 p.m., free.

Plough & Stars: 116 Clement, S.F. Steve Taylor-Ramirez Band, 9 p.m., \$6.

JAZZ

Cafe Claude: 7 Claude, S.F. Nova Jazz, 7:30 p.m., free.

Cafe Royale: 800 Post, S.F. Anna Estrada, 9 p.m.

Jazz Bistro At Les Joulins: 44 Ellis, S.F. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.

The Rite Spot Cafe: 2099 Folsom, S.F. Mr. Lucky & The Cocktail Party, 9 p.m., free.

The Royal Cuckoo: 3202 Mission, S.F. Jules Broussard, Danny Armstrong, and Chris Siebert, 7:30 p.m., free.

Savanna Jazz Club: 2937 Mission, S.F. Kelly Park Presents, 7:30 p.m., \$8.

Sheba Piano Lounge: 1419 Fillmore, S.F. The Robert Stewart Experience, 9 p.m.

Verdi Club: 2424 Mariposa, S.F. Slim Jenkins, 29th Street Swingtet, Cole Walker & His Rhythm, 8 p.m., \$10.

Yoshi's San Francisco: 1330 Fillmore, S.F. Donald Byrd Acoustic & Electric Sessions featuring Gary Bartz, Nicholas Payton, and Kevin Toney 3, Aug. 23-24, 8 & 10 p.m., \$26-\$30.

Zingari: 501 Post, S.F. Lisa Lindsley, 8 p.m., free.

INTERNATIONAL

The Chapel: 777 Valencia St., S.F. Sila, SambaDá, DJ Mpenzi, 9 p.m., \$16-\$18.

Cigar Bar & Grill: 850 Montgomery, S.F. Candela, 8 p.m.

El Rio: 3158 Mission, S.F. "Mango," Fourth Saturday of every month, 3 p.m., \$8-\$10.

Pachamama Restaurant: 1630 Powell, S.F. Peña Eddy Navia & Pachamama Band, 8 p.m., free.

Public Works: 161 Erie, S.F. "Non Stop Bhangra," w/ DJ Jimmy Love, Pavit Deol, DJ Amar, Dholrhythms dance troupe, 9 p.m., \$10-\$15.

BLUES

Biscuits and Blues: 401 Mason, S.F. Chris Cain, 7:30 & 10 p.m., \$20.

The Riptide: 3639 Taraval, S.F. Mr. Chin's Hot Sauce, 9 p.m., free.

The Saloon: 1232 Grant, S.F. Dave Workman, Fourth Saturday of every month, 4 p.m.; Ron Thompson, 9:30 p.m.

SOUL

Boom Boom Room: 1601 Fillmore, S.F. Otis featuring Jesse Wagner, 9:30 p.m., \$12 advance.

Edinburgh Castle: 950 Geary, S.F. "Nightbeat," w/ DJs Primo, Lucky, and Dr. Scott, Fourth Saturday of every month, 9 p.m., \$3.

SUNDAY 25

ROCK

Bottom of the Hill: 1233 17th St., S.F. Fever Charm, Dangermaker, Koruscant Weekend, 9 p.m., \$10.

Brick & Mortar Music Hall: 1710 Mission, S.F. Black Hole Oscillators, Jefferiti's Nile, Down Dirty Shake, DJ Neil Martinson, 8 p.m., \$7-\$10.

Cafe Du Nord: 2170 Market, S.F. Little Comets, Oceanography, Sea Knight, 7:30 p.m., \$10-\$12.

DNA Lounge: 375 11th St., S.F. Wintersun, Fleshgod Apocalypse, Arsis, Starkill, DJ Rob Metal, 6 p.m., \$22-\$25.

Hemlock Tavern: 1131 Polk, S.F. Destruction Unit, Wax Idols, 8:30 p.m., \$8.

Thee Parkside: 1600 17th St., S.F. Indie Mart DIY, Design, and Music Festival, w/ music by Picture Atlantic, Hungry Skinny, Major Powers & The Lo-Fi Symphony, Cannons & Clouds, S.F. Rock Project, and more, noon, \$3.

DANCE

Elbo Room: 647 Valencia, S.F. "Dub Mission," w/ Citizen Zain, DJ

Make-Out Room



WEDNESDAY 8/21 AT 6PM, FREE!

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THURSDAY 8/22 AT 7:30PM, \$8

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FOLLOWING AT 10PM, \$5
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SATURDAY 8/24 AT 7:30PM, \$8

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JOEL MURACH & THE LOW ROLLERS
RAY HALLIDAY (VERMS/BUCKETS)

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The EndUp: 401 Sixth St., S.F. "Local Love," w/ DJ Taj, Kevin Kind, DJ Mes, Lyndsay, Hil Huerta, Pheeko Dubfunk, 8 p.m.
F8: 1192 Folsom St., S.F. "Stamina Sundays," w/ DJs Lukeino, Jamal, and guests, 10 p.m., free.
Holy Cow: 1535 Folsom, S.F. "Honey Sundays," w/ Honey Sound-system & guests, 9 p.m., \$5.
The Knockout: 3223 Mission, S.F. "Sweater Funk," 10 p.m., free.
Mezzanine: 444 Jessie, S.F. Escort, Magic Touch, DJ Derrick Love, 8 p.m., \$15-\$18.
Phoenix Hotel: 601 Eddy, S.F. Sunday Summer Series, w/ Mark Farina, 1-7 p.m., \$10 advance.
The Stud: 399 Ninth St., S.F. "Cognitive Dissonance," Fourth Sunday of every month, 6 p.m.
Temple: 540 Howard, S.F. "Sunset Arcade," 18+ dance party with bar games and video arcade, 7 p.m., \$5.

HIP-HOP

Boom Boom Room: 1601 Fillmore, S.F. "Return of the Cypher," 9:30 p.m., free.
Slim's: 333 11th St., S.F. Shwayze, Paul Couture, 8 p.m., \$15-\$18.
SOMA StrEat Food Park: 428 11th St., S.F. "The Beat Down: Summer Beats & Eats," w/ resident DJ Mr. E, Last Sunday of every month, 11 a.m.-5 p.m. continues through Oct. 27, free.

ACOUSTIC

The Lucky Horseshoe: 453 Cortland, S.F. Sunday Bluegrass Jam, 4 p.m., free.
Make-Out Room: 3225 22nd St., S.F. Sylvie Simmons' *I'm Your Man: The Life of Leonard Cohen* Paperback Book Release Party, w/ music by Ryan Auffenberg, Justin Frahm, Tom Heyman, Jeffrey Luck Lucas, Sarah Bethe Nelson, Hélène Renaut, Chris von Sneidern, Misissippi Mike Wolf, Michael Zaprunder, and more, 7:30 p.m., \$8.
Milk Bar: 1840 Haight, S.F. John Roy Zat & The Don't Look Back String Band, Sauce Piquante, 4 p.m., free.
Plough & Stars: 116 Clement, S.F. Seisiún with Marla Fibish, 9 p.m.

JAZZ

Biscuits and Blues: 401 Mason, S.F. Roberta Donnay, 7 & 9 p.m., \$15.
Chez Hanny: 1300 Silver, S.F. Jazz Guitar Summit with John Stowell, Bill Moio, Rick Vandivier, and Ryan Meagher, 4 p.m., \$20 suggested donation.
Jazz Bistro At Les Joulins: 44 Ellis, S.F. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.
Old First Presbyterian Church: 1751 Sacramento, S.F. Resonance Jazz Ensemble, 4 p.m., \$17.
The Royal Cuckoo: 3202 Mission, S.F. Lavay Smith & Chris Siebert, 7:30 p.m., free.
Savanna Jazz Club: 2937 Mission, S.F. Vocal Jam with Eric Tillman, 7 p.m., \$5.
Zingari: 501 Post, S.F. Kitt Weagant, 7:30 p.m., free.

INTERNATIONAL

El Rio: 3158 Mission, S.F. "Salsa Sundays," Second and Fourth Sunday of every month, 3 p.m., \$8-\$10.
The Ramp: 855 Terry Francois, S.F. Rolando Morales, 5:30 p.m.
St. Gregory's Church: 500 De Haro, S.F. One Tribe, 6 p.m., \$50.
Union Square Park: 333 Post, S.F. Trio Garufa, 2 p.m., free.

REGGAE

Jane Warner Plaza: Market, S.F. The Rudicals, 1 p.m., free.

BLUES

Revolution Cafe: 3248 22nd St., S.F. HowellDevine, 8:30 p.m., free/donation.
The Saloon: 1232 Grant, S.F. Blues Power, 4 p.m.; The Door Slammers, 9:30 p.m.

COUNTRY

Tupelo: 1337 Green St., S.F. "Twang Sunday," w/ The Country Casanovas, 4 p.m., free.

EXPERIMENTAL

Center for New Music: 55 Taylor St., S.F. Addleds Sound Laboratory #1, w/ Horaflora, Bran(...)Pos, Addleds, 7:30 p.m., \$5-\$10.
The Lab: 2948 16th St., S.F. "Godwaffle Noise Pancakes," w/ Tim Perkis, Mom, Daniel Blomquist, Black Thread, Cut, 7:30 p.m., \$10.

SOUL

The Chapel: 777 Valencia St., S.F. "Mission Soul Sundays," musical brunch with M.O.M. DJs Gordo Cabeza & Timoteo Gigante, 11 a.m.-3 p.m., free (food extra).
The Independent: 628 Divisadero, S.F. Selah Sue, Bushwalla, 8 p.m., \$15.

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Yoshi's San Francisco: 1330 Fillmore, S.F. Swamp Dogg, 7 & 9 p.m., \$19-\$23.

MONDAY 26

DANCE

DNA Lounge: 375 11th St., S.F. "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., \$3-\$5.

The Independent: 628 Divisadero, S.F. How to Dress Well, 8 p.m., \$15.

ACOUSTIC

Amnesia: 853 Valencia, S.F. The Earl Brothers, Fourth Monday of every month, 9 p.m., free.

Hotel Utah: 500 Fourth St., S.F. Open mic with Brendan Getzell, 8 p.m., free.

The Saloon: 1232 Grant, S.F. Peter Lindman, 4 p.m.

JAZZ

Le Colonial: 20 Cosmo, S.F. Le Jazz Hot, 7 p.m., free.

Sheba Piano Lounge: 1419 Fillmore, S.F. Eric Wiley, 8 p.m.

The Union Room at Biscuits and Blues: 401 Mason, S.F. The Session: A Monday Night Jazz Series, pro jazz jam with Mike Olmos, 7:30 p.m., \$12.

FUNK

Cafe Du Nord: 2170 Market, S.F. "Soul Bingo," w/ Afrolicious, DJ I-Cue, 7:30 p.m., \$5-\$10.

TUESDAY 27

ROCK

Bottom of the Hill: 1233 17th St., S.F. Bad Bad, Nasty Christmas, 1906, 9 p.m., \$8.

El Rio: 3158 Mission, S.F. Brent Amaker & The Rodeo, Fox & The Law, Thundercult, 7 p.m., \$5.

Hemlock Tavern: 1131 Polk, S.F. Sun Foot, Mike Donovan, Franklin's Mint, 8:30 p.m., \$7.

The Knockout: 3223 Mission, S.F. Tony Molina, Synthetic ID, Violent Change, Love Devotion, DJs Ack Ack Ack & Mike Harkin, 9:30 p.m., \$7.

Sub-Mission Art Space (Balazo 18 Gallery): 2183 Mission, S.F. Global Affront, Moovalya, INFM, Elegant Trash, 8 p.m., \$5.

DANCE

Aunt Charlie's Lounge: 133 Turk, S.F. "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10 p.m., \$2.

Q Bar: 456 Castro, S.F. "Switch," w/ DJs Jenna Riot & Andre, 9 p.m., \$3.

Underground SF: 424 Haight, S.F. "Shelter," 10 p.m., free.

ACOUSTIC

Amnesia: 853 Valencia, S.F. Kacey Johansing, Sandy's, Bill Baird, 9:15 p.m., \$7.

Plough & Stars: 116 Clement, S.F. Song session with Cormac Gan-non, Last Tuesday of every month, 9 p.m.

The Rite Spot Cafe: 2099 Folsom, S.F. Toshio Hirano, 8:30 p.m., free.

JAZZ

Burritt Room: 417 Stockton St., S.F. Terry Disley's Rocking Jazz Trio, 6 p.m., free.

Yoshi's San Francisco: 1330 Fillmore, S.F. Tommy Igoo Big Band, 8 p.m., \$22.

Zingari: 501 Post, S.F. Amanda King, 7:30 p.m., free.

INTERNATIONAL

F8: 1192 Folsom St., S.F. "Underground Nomads," w/ rotating resident DJs Cheb i Sabbah, Amar, Sep, and Dulce Vita, plus guests, 9 p.m., \$5 (free before 9:30 p.m.).

REGGAE

Milk Bar: 1840 Haight, S.F. "Bless Up," w/ Jah Warrior Shelter Hi-Fi, 10 p.m.

BLUES

Boom Boom Room: 1601 Fillmore, S.F. Dr. Mojo, 9:30 p.m., free.

The Saloon: 1232 Grant, S.F. Powell Street Blues Band, 9:30 p.m.

EXPERIMENTAL

Center for New Music: 55 Taylor St., S.F. sfSoundSalonSeries, w/ Seth Cluett, sfSoundGroup, 7:49 p.m., \$7-\$10.



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FRIDAY AUGUST 23, 2013 \$10 (ADV)

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SUNDAY AUGUST 25, 2013 FREE!

(Going from 9pm 'til 2am)

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(SOUL, R&B)

* * DR. MOJO * *

WEDNESDAY AUGUST 28, 2013 \$5

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THURSDAY AUGUST 29, 2013 \$10

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UPCOMING FEATURED SHOWS

FRIDAY AUGUST 30, 2013 \$12

* * JOHNNY SKETCH & THE DIRTY NOTES * *

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Plus: * **CHRIS ZANARDI & THE HIGH BEAMZ** *

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Kinky Kid

BY DAN SAVAGE

I recently discovered that my 14-year-old stepson, who lives with us full time, has been stealing, wearing, soiling, and hiding his toddler sister's pull-ups. I've found them after he hides them in his closet. After discussions with him, I'm certain that wearing them is a pleasure thing for him. (He says "curiosity," but this has been going on so long that he knows what it feels like.) He has even stolen some of the neighbor girl's Baby Alive doll diapers to wear and soil. We've told him he has to stop stealing diapers — from our neighbor, because stealing is wrong, and from us, because these things are flippin' expensive. We are pretty grossed out by it, despite being pretty open-minded people. I may be more grossed out by the prospect of piles of dirty diapers hidden somewhere in the house, but the thought of purposely peeing your pants isn't pleasant, either. I believe we have a fetish growing here, and I don't think a parent needs to be involved in it, but he's stinking up the joint.

PARENT IS SERIOUSLY STUMPED

Is your stepson a diaper perv? Maybe he is, maybe he isn't.

"This may only be a case of 'curiosity,' just as his stepson says," said Jesse Bering, Ph.D., a research psychologist and science writer who regularly contributes to Slate, *Scientific American*, and other publications. "Young teenagers can't express their overwhelming urges easily. We provide no 'socially appropriate' sexual outlets for 14-year-olds, masturbation aside — which, let's face it, can get monotonous. So his stepson may simply be exploring the available materials that he, ahem, comes across."

Bering, who just finished his second book about human sexuality (*Perv: The Sexual Deviant in All of Us*), remembers doing some pretty freaky stuff himself at age 14. "I recall some exciting moments involving peeing in the bathroom sink," said Bering. "It's hard for me to get into the head of that lascivious kid I once was. The idea of pissing in the sink with an erection while looking at myself buck naked in the mirror isn't particularly arousing to me these days."

Since it's share time in group: I remember stealing panty hose when I was 14 — I've never told anyone about this — and I enjoyed some exciting moments looking in a mirror while wearing them. Just as Bering didn't grow up to be a pee-in-the-sink fetishist, I didn't grow up to be a panty-hose-in-the-mirror fetishist. So while it's probable that your stepson is a budding diaper fetishist, it's also possible that he's just horny and experimenting. That said...

"Even if it turns out that his stepson is really into diapers, it's a pretty harmless fetish," said Bering. "As with any paraphilia, it would be next to impossible to 'cure,' even at his young age. It's just something he'll need to learn how to handle responsibly. You may be grossed out and, yes, a festering pile of discarded diapers stuffed under his bed would

be a sanitary problem, but never underestimate the power of a frank conversation grounded in truly unconditional love."

Start that frank conversation by reassuring your stepson that you love him. Tell him that most humans are a little bit perverted, but our kinks are private, and you're only talking to him about his thing for diapers because he hasn't been very successful at keeping it private. Then cut him a deal: If he makes an effort to discreetly dispose of any diapers he soils, you won't go looking for them and you'll keep your mouth shut if you find one or two in the bottom of the trash bin out back.

"On the theft problem," said Bering, "a 14-year-old diaper fetishist can't just run to the store to buy erotic supplies out of his own paycheck. So let him earn enough money to buy a few pairs of pull-ups here and there by doing chores around the house. A good psychologist can then explore the reasons for his kleptomania and lend a sympathetic and non-parental ear for him to talk openly about any taboo feelings."

Bering's new book, *Perv: The Sexual Deviant in All of Us*, will be released Oct. 8, but it can be preordered now. Follow him on Twitter — @jessebering — to read his highly entertaining #DailyDeviant posts.

I'm a 19-year-old male college student. I lost two and a half fingers on my right hand in an accident when I was 13. I am otherwise good-looking and in shape — but what does that matter? I don't want to listen to politically correct "feel-good" crap. I'm disabled, not stupid. Children fear me! And what sort of woman would look at me with desire when whole men can be found everywhere? Don't tell me to go to counseling. Do not give me the link to some useless "support" group's website. How could I possibly approach a woman with confidence?

DON'T INSULT MY INTELLIGENCE

Here's something you can do: Get the fuck over yourself.

Look, motherfucker, there are people out there with missing limbs, who were badly burned in fires, with disfiguring birth defects. Because it could be worse.

Yes, some women will be turned off by your right hand, and that sucks. But some won't care. And while there might be one or two women out there who'll find you more attractive as a result of your accident — I've never received a letter from a woman with a fetish for missing fingers, but I'll doubtless hear from at least one after your letter runs — I can tell you this for sure: No one is attracted to a person who is paralyzed by self-pity. Each and every one of us moves through life covered with scars, DIMI, some more visible than others. All we can do is make the best of what we have or what we have left.

So get the fuck over yourself, get the fuck out of the house, and go meet women. And while you may be tempted to blame your right hand for your lack of romantic success, DIMI, remember that very few people your age — people with 10 intact fingers — have met with much romantic success.

I'm sorry about your accident, DIMI, I really am. Good luck.

E-mail Dan Savage: mail@savagelove.net
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